

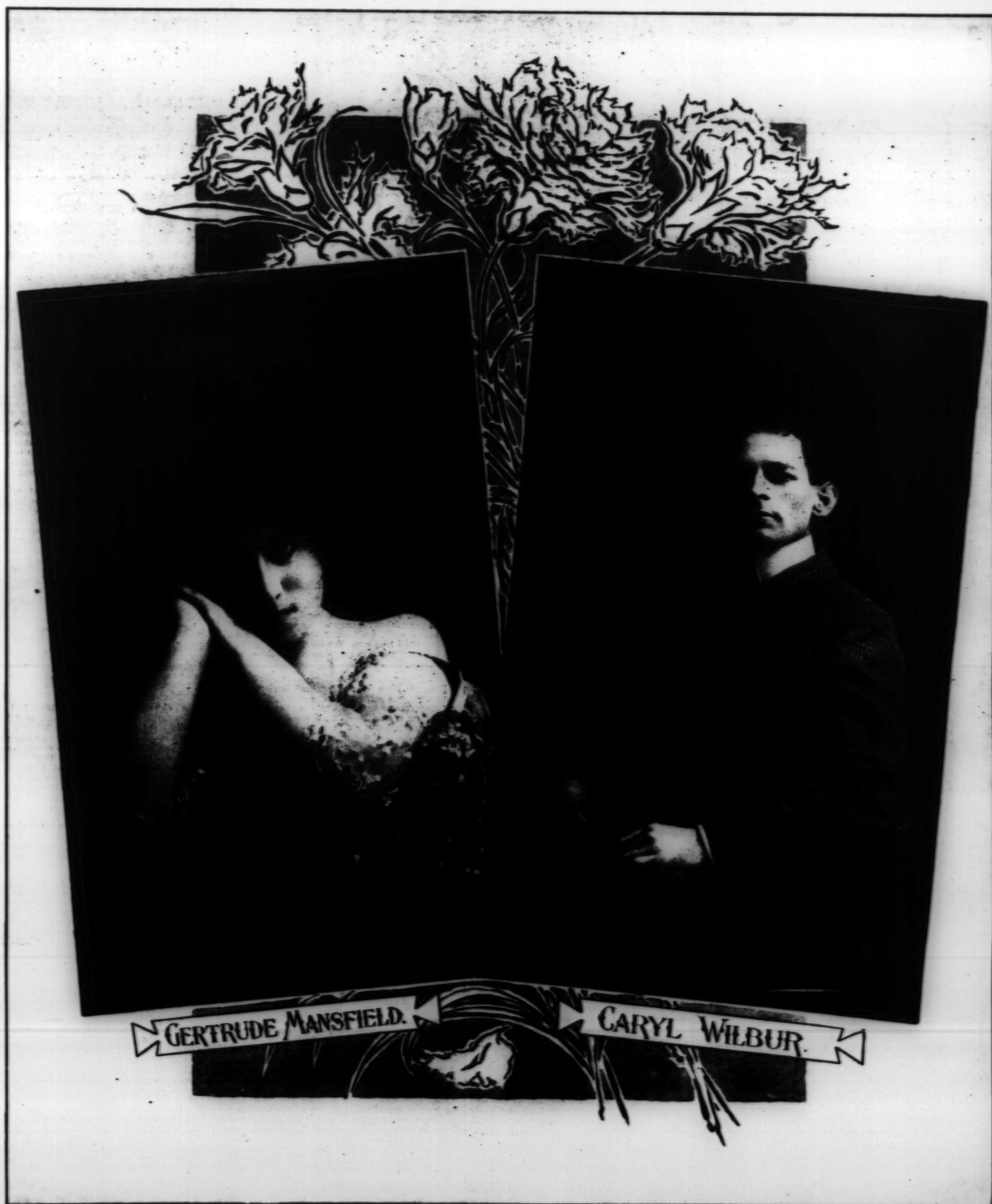
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.



THE MATINEE GIRL.

The theatrical season seems to have started with a twist, somehow. There have been several mistakes. In spite of the years of experience which many of the best known stars and managers and playwrights have lived through, they proved their humanity by erring.

And such errors! The Gaddy in itself was bad enough. The Gaddy with our funny Stuart Robson in a serious role was worse.

I recollect months ago, when the first talk of dramatizing that morbid, queer, unnatural story was heard, that I protested against it in this very column. No matter how I looked at it, I couldn't see a play in it.

I am not writing this to prove to you how wise and acute and knowing I am, for I fail to hit it often, but I could see no use for the book in the first place.

It was early in June that I heard of it. Some one said "The Gaddy" was the book of the season. It was "strong." That always prejudices me against a play, a book or a picture.

If it's a play, I know it will have a hero who swears right out before the audience with a vim that he never puts into any other department of his acting. Yes, you may always count on a few good "damns" and any number of calls upon the Deity in all sorts of ways.

Finally some one gave me "The Gaddy," and I began it. That is, I tried to. But for seventeen consecutive days it eluded me. I found myself reading words without any comprehension of plot, purpose or good writing.

Then I got mad. I thought there must be something wrong with my comprehensiveness. I sat down to the task as I used to do at lessons. Oh, how I hated them!

Sometimes I dream that I am back at school failing in all my lessons, and I wake in a tremble, and how glad I am to find it but a dream!

Gradually I began to grasp "The Gaddy," and I resented it. I felt like the old gentlemen and ladies who sometimes write sneers at authors' ideas along the margins of library books. Yes, to me it was as bad as that.

The morbid hopelessness of the thing tired me, annoyed me, disgusted me. If there had been a fire around I'd have chucked the book into it when I finished. It seemed to me like something that might do harm. But it was Summer, and there wasn't a fire on the farm.

The way in which the author dragged in chains, prisons, wounds, cruelty, bigotry—everything horrible—made my blood curdle. When one's blood curdles it's not at all nice.

Then I read one day that Stuart Robson, he who radiated fun and made our souls frolic with him in daisied fields of laughter as Bertie—dear Bertie of the Henrietta—was to do The Gaddy, and I broke down.

Yes, I buried my head in a sofa cushion and wept.

I didn't see the play. I refused to go. "Take me to the morgue, or some other cheerful place," I said, "and let me see the clammy slabs with the drowned gentlemen and the cut-up ladies on them; but don't take me to The Gaddy."

And he didn't. That's why I am here with you to-day.

Then along came Francis Wilson with lofty aspirations to plant a laurel on the topmost peak of the drama. He came near planting one on his own operatic grave.

Then he Wilsoned Cyrano and made him the gag-giving, prancing personage that is so much more human and probable, when you come to think of it.

Next! W. H. Crane, whom we have been wont to associate with beautiful girls who clung to his collar for three acts during which he gave away fortunes as though they were chromes.

Enter Mr. Crane disguised in historical facts, laid on so thick that you imagine you are reading a history of old New York, pegging about on that ridiculous wooden leg.

That wooden leg was expected to stand for the whole play. In reality it seems like a cheap artifice to catch the audience, like a real cow or a dancing horse.

It jars you somehow. I couldn't help thinking that if the star were to show us how he fixed it on so we could go home and do it ourselves to amuse the children it would be awfully interesting.

But he didn't. How those two good men—I came near calling them sterling, but you only say sterling when it's an actor—Brander Matthews and Bronson Howard came to do it I can't imagine.

You know what the little boy said when he first saw a dude and asked his mother if God made it? "Then God must like to have fun sometimes," he said.

Then Otis Harlan in My Innocent Boy. Otis Harlan is only funny in spots anyhow. For some reason he is usually given the role of a pious fraud in the Hoytian farces.

He might pass for a pious fraud with a Hoyt farce audience, for we all know that everything went in those dear delightful things in which the plumbers took wire out of the piano to mend the pipes, and the burglars found coal in the safe, and the expressman mended a broken trunk with a porous plaster.

But the pious fraud, the old-fashioned kind, is almost as played out a role as the stage inebriate, in which latter role so many good old palmy day comedians used to luxuriate.

If Harlan would only act and get rid of about twenty or thirty pounds of Harlan, he'd be a dream.

He's not at all bad-looking when he doesn't wear coats several sizes too tight for him. Now that he has gone up Broadway where he's going on in the new burlesque, we may see him get out and do things.

They have a reputation up there for making the actors earn their salaries, whether they are star-eyed English beauties, heart-breaking comedians, jointless dancers, or strong comic ladies.

We have Vogner in English, blue-penciled like good copy at a night desk, over on Eighth Avenue. It's thoroughly refreshing to hear the principals sing, to hear the rumble in the low mutterings of the populace, and to feel the hearty vigor with which the chorus interpret their songs.

The Castle Square Opera Company ought to get a loving cup, or an arch, or a bun, or something from the people of the city of New York for the good work they are doing.

There's n'thing blasé about them. They are well drilled and well voiced, the women are pretty and can act as well as sing, and there is a genuine effort to please that has almost become a lost art with our petted players.

The protest against giving the operas in



ROSE MELVILLE.

English has been proved all bosh. Nothing in it. The Master Singers was just as "sacred," just as entertaining in its way, as it was at the Metropolitan.

Of course it wasn't the Metropolitan, and we hadn't paid awful prices for seats. We hadn't the wonderful thrill of the Metropolitan audience, that most wonderful of gatherings. We hadn't Melba and Calvé, and Jean and Edouard, but we had something very satisfying.

The throbbing humanity in the Eighth Avenue audience was quite as strong in its way as the thrill of wealth and beauty and fashion, and all that. We lacked tone, of course, and few of us talked learnedly of the defects of the different singers.

We simply listened and enjoyed it. Of course that's not much when it's Vogner. You've got to shiver and gasp at a mistake as though you had ice down your back, and roll up your eyes and clasp your hands in ecstasy now and then, and pretend you enjoy long, dreary, stupid recitatives.

We weren't like that over at The Master Singers. We had Vogner without trimmings and with lots of stuff cut out that we didn't miss. Our spines remained unchilled, apparently. Some of us chewed gum. But we were happy.

The story which has been so liberally exploited in the papers regarding the shooting of a manager by an actress and the facts alleged by the unfortunate woman perpetrator of the crime are such that they can hardly be glossed over by the theatrical profession.

I know that there are two sides to every story, and that one must not condemn without proof, but it is my opinion that there was considerable truth in the charges made by the woman.

Persecution of that sort undoubtedly exists on the stage in more than one company. I know any number of actresses who will be ready to denounce me for a female Clement Scott, throwing mud at their profession and all that. But I know quite well what I am talking about.

And it should be put a short, sharp, sudden stop to. In this case the woman was either crazy or of a very sensational turn of mind, a revolver carrier, and had a husband whose duty it was to protect her.

But there are other cases. Women who have to earn their living in any vocation, from that of the wash-tub to grand opera, have quite a hard enough time of it.

Men of a certain stamp should not be given positions in which they can abuse their authority over women. Bullets are too good for men who do. Dog whips are more in their line.

I can see no reason why stage-managers should be allowed to insult women, to use bad language before them, or call them by their last names. It should not be allowed. It is a vicious, ugly, unnecessary state of things.

I know of several operatic stage-managers who have gained reputations for their general brutality to the women of their companies.

The message which one beautiful comic opera queen gave one through the door of her dressing-room has become as famous as a military epigram in time of war.

The singer in question was noted for her

general daintiness of speech and the excellence of her disposition. This particular manager had a fad for fining people for every imaginable offense.

He was not satisfied with fining the singer in this case, but he came to the door of her dressing-room to scarp about it. She told him something. Then he went away chastened.

The same manager was once rehearsing a company in which Marie Jansen had a leading part. She stood in the wrong place on the stage, or something of the sort.

The manager, with a fussy storm of abuse, shouted: "You are fined five dollars, Miss Jansen!" and he was continuing his tirade when the singer without a turn of the eyelash opened her pocketbook, took out a five dollar bill and handed it to him over the footlights.

That was another time he calmed down suddenly.

I was talking to a singer and burlesque actress only the other day, and she said to me: "I could never get used to the stage-manager addressing me as he did. It used to unfit me for my work."

Some one of those people constantly discovering things that aren't so has found out that yawning, instead of being a symptom of boredom, is an indication of extreme pleasure. Think of it. I saw it in an evening paper, where it had crept in right under the eye of the bright young editor.

"If you watch a man at a play," says this philosopher, who must some time have produced a play that was a failure, "if you watch a man at a play and observe that he is greatly moved by some incident, you may feel sure that when the scene ends he will yawn repeatedly."

I've never noticed that myself, but I suppose it's all right. I've seen folks do all sorts of queer things when they labored under excitement, mental, religious, hysterical, enthusiastic, patriotic, and all along the line, but haven't observed any one yawn.

Still, it's good news for the writers of dull librettos, stupid books and unfunny comedies. If our critics absorb the physiological reasons given for the new discovery we may read when a new play is produced:

"The audience yawned repeatedly from start to finish. During the stars' great scene in the third act there wasn't a closed mouth in the house."

THE MATINEE GIRL.

GERTRUDE MANSFIELD AND CARYL WILBUR

Gertrude Mansfield and Caryl Wilbur, whose portraits appear on the first page of this issue of THE MIRROR, have won a most enviable success in vaudeville. They first appeared at Keith's Theatre last Spring, and have since played continuously in leading theatres, having just returned after a tour of the Orpheum circuit, where managers and press pronounced their sketches among the best ever seen on that circuit. Out there they produced with great success a new sketch, Cupid's Middleman, written by George Emerick, author of their initial hit, Color Blind, which they are now presenting in the East. Mr. Emerick is at work upon a new sketch for them, on entirely different lines, for early production. The success, encouragement and praise attending their ef-

forts have been of quite unusual calibre and have placed them firmly in the ranks of the headliners.

Mr. Wilbur had established himself as a vaudeville favorite during his two seasons with Lillian Burkhart, originating the male roles in most of her popular sketches and gaining helpful experience which has since been of inestimable value. His earlier career had been both varied and interesting. Born and schooled in Washington, he went West when young and had many wild adventures while prospecting and surveying in the Rockies. Then he turned cowboy and for a year was known on the plains as "Billy the Kid." Later he went in for military honors and made an excellent record with the Colorado militia, who have some lively work now and then when the miners or Indians acquire differing opinions.

Turning to theatricals, Mr. Wilbur "barnstormed" all through the Wild West, played in stock in San Francisco and Denver, toured in The Clemenceau Case, Tangled Up and other plays, and at length became a stock star in Brooklyn, where he remained three years, before joining Miss Burkhart.

Miss Mansfield's experience has been confined almost entirely to vaudeville. Her early years were spent in Boston, where she developed a liking for the stage at an early age, as she was a constant attendant at the theatres. Being possessed of a sweet, flexible and powerful soprano voice, she began a course of study with a celebrated New York teacher and soon proved that her decision to adopt a stage career was a sensible one. She made her debut at Proctor's Pleasure Palace in this city about three years ago and won immediate popularity. She played the greater part of the season at Mr. Proctor's two New York houses, and established herself as a firm favorite with the regular and casual patrons. She has excellent taste in the all-important matter of dress, and her gowns are invariably commented on favorably wherever she appears. Almost up to the time when she joined Mr. Wilbur she had confined her work to the singing of ballads and other songs. She felt, however, that she could act as well as sing, and her work in the sketches produced by herself and Mr. Wilbur has proven that she was not mistaken in regard to her talents. She has good looks, magnetism, grace, and, what is better than all these, pluck and perseverance which will yet gain for her a prominent place in the theatrical world.

BOOK REVIEWS.

"THE BOW-LEGGED GHOST, AND OTHER STORIES." By Leon Mead. The Werner Company, Akron, Ohio.

Readers of THE MIRROR are familiar, no doubt, with the name of Leon Mead, for it has been signed to many clever contributions that have appeared from time to time in these columns, and some have been reprinted in his new book, entitled "The Bow-Legged Ghost, and Other Stories."

The book has four sections, the first containing nineteen short stories; the second being made up of short sketches and anecdotes; the third, verses; and the fourth, dialogues and paragraphs. The short stories are all good, readable and highly entertaining—just the capital sort of crisp writing that magazine editors are forever saying they want, but which, somehow or other, they never seem to know when they see it. One is to judge by the and array of bungled scribbles that masquerade as short stories in those same editors' magazines. Mr. Mead is an admirable story-teller, and the first section of his book is its best part, sufficient in itself to have made a highly entertaining and satisfying volume without the other sections.

The title yarn, about the ghost with the warped legs, is an extremely diverting, truly humorous and uncommonly well-told tale. But the fact that its quaint name probably earned for it the distinction of leading the rest must not be taken to imply that it is better than its companions. They are all worth reading, and that jolly story, "The Belle of the Dinner," is perhaps a shade the best of the collection.

As for the verses, the anecdotes and the paragraphs, they may be counted upon to provide excellent diversion for an idle hour, and more than a few are of the likely sort that one is impelled to memorize and subsequently to reel off for the edification of cheery company.

The book is nicely bound and handsomely printed.

"A FURTHER STUDY OF THE OTHELLO." By Welker Given. New York: The Shakespeare Press, printers to the Shakespeare Society of New York.

The eleventh publication issued by the Shakespeare Society of New York is "A Further Study of the Othello," by Welker Given. "Have we misunderstood Shakespeare's Moor?" asks the author at the outset; and, in the three hundred odd pages that follow he shows beyond peradventure of a doubt that many have. He proves not only that the popular estimate of the character is erroneous, but that Shakespeare's attitude toward his own creation is viewed by the majority of modern students in a wrong light.

"The theory presented in these pages," writes Mr. Given, "... answers the long-standing accusation against Shakespeare of sympathy against race prejudice and indifference to the claims of the common people; for in this interpretation we have a black man, who was once a slave, rising by his own merit to become a commander over white nobles, awarded the surpassing love of the almost angelic Desdemona; above all, rendered in heart and soul truly worthy of such devotion, and invested with a nobility and loftiness such as Shakespeare has bestowed upon no hero of his own race."

Most interesting is the essayist when he compares the purity of thought in Othello with the grossness of the miracle plays and the dramas of the Elizabethan period. These plays, to which Shakespeare and the audiences of his time were accustomed, throw a certain light upon the play under consideration, that, according to Mr. Given, has been utterly lost sight of by the critics and students of the present day. In consequence, Othello, removed by centuries of ever changing thought from his original environment, becomes, in the light of modern prejudice, a figure little understood and still less appreciated. Mr. Given, so far as may be within the limits of an essay, replaces the character and the play in the proper setting of contemporaneous opinion, and with an enthusiasm justified by his deep research in his subject, points to Othello as the noblest work of Shakespeare's brain and pen.

The book, as a matter of course, is written in the scholarly style demanded by the subject; and the reader whether or not he be led to agree with the author's views, will at least credit him with having set forth an attractive theory in a most agreeable manner.

THEATRICAL ROSTER, '99-1900.

THIRD INSTALLMENT.

DRAMATIC.

ALABAMA.—John T. Nicholson, proprietor; James J. Lent, business manager; J. Wayne Dennis, treasurer; Henry Napier, stage director; Glendon King, electrician; Bert Durand, property man; Robert Barrett, Henry Napier, Arthur Lynda, Leonard Mitchell, George Sears, Burt Diamond, Charles W. Taylor, Jr., Inez Mapleson, Florence Peyton, May Hall, Gene Fuller. Tour began at Denver, Col., Oct. 1.

A LION'S HEART.—Carl E. Haswin, proprietor; John G. Nagle, manager; Edwin Coombe, business manager; Frances R. Haswin, stage director; Harry P. Finkel, property man; George Beebe, carpenter; Carl A. Haswin, Carroll Daly, Willard Blackmore, Mortimer Welden, Thomas J. Cooney, Samuel H. Verna, Francis Justice, George Beebe, Harry Finkel, James Harwood, Cecil Reynolds, Emerin Campbell, Georgine Brandon, Margaret D. Pitt, Annie Ashley, Helen Morris, Mary Rudolph. Tour began at New Haven, Conn., Sept. 18.

BEN S. NEARS AND EDA MARLEY CO.—A. M. Mayer, manager; George Stanley, business manager; E. G. Cushing, advance representative; Mrs. E. G. Cushing, treasurer; Harry Geisler, stage manager; Gus Jansen, property man; Edwin Scribner, wardrobe; Ben S. Nears, Harry Armstrong, Harry Geisler, Miles Sullivan, Master Robert Hunter, F. D. Wolfe, Carl Bock, Master Carroll Clucas, Eda Marley, Lucy Shering, Emma Brown, Agnes Hunter. Tour began at Kalamazoo, Mich., on Sept. 30.

BITTNER THEATRE CO.—W. V. Bittner, Wallace Hopper, Charles Smiley, Willis Clarke, Leonard McCallan, Mattie Choute, Ella Bittner, Millie Jennie McAlpine.

CLARA MATHES CO.—M. W. Marsh, manager; Colonel R. W. Marsh, business manager; William H. Dehman, stage manager; Professor Eude, musical director; Josh M. Chapman, William H. Dehman, Osborne Sheppard, T. William Simpson, Jere Conkling, Harry Evans, William H. Mitchell, Clara Mathes, Annie Mitchell, Emma Mathes, Lizzie Forcley, Carrie Mayo, Baby Florence, Little Hazle.

FABO ROMANS.—Alden Benedict, manager; J. R. Murray, business manager; Julius Fehman, stage manager; J. S. Fehman, stage carpenter; A. Goodman, property man; Alden Benedict, Eugene Stanley, G. F. McCabe, Julius Fehman, G. L. Raymond, T. R. Hamblin, F. H. Bernard, Charles Ashley, Horatio Appleby, J. M. Barton, Martha Beauford, Grace Hunter, Helen Hodler, Agnes Saul. Tour began in New York city on Aug. 5.

HANS HANSON.—Lou S. Johnson and James T. McAlpin, proprietors; Ben Dodson, manager; Oliver Martell, advance agent; S. Donaldson, musical director; James T. McAlpin, Ed Graves, Will Rogers, Leo Florence, Ed E. Oakley, Glen Rothwell, Charles Conger, Walter Conrad, William Mueller, Clarence Oakley, Herman Wurze, Dolly Foster, Clyde Rogers, Emma Graves.

HOW SMITH MET JONES.—Leslie Morosco, James M. Ward, Harry A. Fisher, Phil Mack, Agnes Carlton, Helen Warren, Magda Henry, Amy Carlisle.

LYCEUM CO. (Canadian).—Shipman Brothers, managers; Ernest Shipman, company manager; F. Waverly Shipman, advance agent; Fred Larter, stage manager; Charles Jarvis, property man; Edouard D'Oise, Elmer Buthman, William Clifford, William H. Boker, William Colvin, Joseph Silman, Walter Kenilworth, Fred Larter, Charles Jarvis, Hortense Eugene Van Zill, Effie Hext, Marguerite Lorrain, Della Merle. Tour began at Stratford, Ont., on Sept. 18.

MORRISON COMEDY CO.—Leigh Morrison and Eugene Powers, proprietors; Leigh Morrison, manager; A. R. Storer, advance agent; Arthur Denzil, stage manager; Roy Foster, musical director; John Harding, property man; John Gaffney, carpenter; Leigh Morrison, Eugene Powers, Charles Dade, A. A. Bushee, Bert Walter, Will E. Sheerer, Arthur Denzil, Roy Foster, George Powers, John Gaffney, John Harding, Alice Gerald, May Gerald, Marion Holcombe, Alice Jones, Murray and Alden. Tour began at Bangor, Me., on Sept. 25.

SHENANDOH.—Jacob Litt, proprietor and manager; Fred Peel, agent; D. A. Conzidine, treasurer; Joseph Slaytor, stage manager; W. A. Whitaker, Robert Elliott, J. B. Cooper, George Wright, Louis Hendricks, Otis Turner, Joseph Slaytor, Harry G. Keenan, M. E. Helzer, Caroline Franklin, Estelle Dale, Alice Neal, Julia Bachelder, Alice Riker, Florence Stover.

SHORE ACRES.—Henry C. Miner and James A. Herne, proprietors; William R. Goss, manager; Vilson S. Ross, business manager; H. P. Whittemore, stage manager; Eugene Dow, master machinist; George Koster, assistant machinist; Thomas Conly, property man; Charles G. Craig, Atkins Lawrence, Charles E. Fisher, William H. Burton, W. H. Gerald, James Burrows, H. P. Whittemore, William P. Sheldon, Thomas Conly, Tommy Clifton, Leon Fernandez, C. L. Schneider, J. R. Perry, William Bergen, Fred Johnson, J. H. Beck, Jimmie Riley, Eva Clifton, Burt Jackson, Belle Theodore, Marion Cullen, Marie Glover, Mattie St. John, Mrs. Ridge, Rachel F. Blake, Little Emily Clifton, Gladys Crollins.

SOL SMITH RUSSELL.—Fred G. Berger, manager; Thurlow W. Bergen, Alfred Hudson, Percy Brook, James Lackaye, William Cullington, Charles Arthur, Jacques Martin, Charles Lemmann, James Burnes, May Wheeler, Lila Converse, Julia Hanchett, Alice Sturges. Tour began at Brooklyn, N. Y., on Sept. 18.

SPORTING LIFE.—Jacob Litt, proprietor and manager; A. M. Miller, agent; Sargent Aborn, business manager; Fred Strong, stage manager; Joseph Kilgour, Fred Strong, Frank Burbeck, F. E. Jamieson, William Kirkland, Fred Coulter, A. Moore, William Elmer, Edward Milson, Joseph Wheelock, Charles Gotthold, Frances Stevens, Marion Elmore, Elita Proctor Otis.

THE AMERICAN ADRIAL.—Augustus Bertell, proprietor and manager; Arthur M. Keenan, business manager; Otto T. Bierley, advance agent; George Gardner, treasurer; Oliver L. Jenkins, stage manager; Sam Hamburger, property man; William C. Baker, master machinist; Henry Walker, electrician; Harry Walker, assistant electrician; Harry Keefe, Oliver P. Jenkins, Charles Brandon, Thomas King, George Golden, J. L. Everham, George Sparks, Charles Clarke, Master Brandon, Mamie Fallon, Anna Crouch, Fannie Emmett, Angela Vane, May Mortimer.

THE AMERICAN GIRL.—A. Q. Scammon, proprietor; Theodore A. Snow, business manager; Charles H. Young, representative; Harry Hamill, stage manager; G. F. Weatherly, assistant stage manager; A. E. Kleinke, musical director; George F. Hall, Harry Hamill, J. C. Vernon, Fred Mortimer, G. F. Weatherly, Frank Wilson, Jewell Darrell, Frankie St. John, Marie Taylor, Irene Walters, Mrs. Hammond, Little Lawson, Gracie Hickey. Tour began at Newton, N. J., on Sept. 13.

THE CHOIR INVISIBLE.—Henry Jewett dramatic Co., proprietor; Clarence Fleming, business manager; E. W. Krackowizer, acting manager; Vaughan Glaser, stage manager; William H. Moran, property man; William C. Reilly, carpenter; Henry Jewett, Wilfred Clarke, Lester Longman, O'Kane Hillis, John L. Weber, Edwin James, Vaughan Glaser, Herbert Brown, Lawrence Hazeltine, William C. Reilly, William H. Moran, Frances Hastings, Meta Maynard, Alice T. Hunt, Ada Gilman, Fannie Golden, Theo. Carow, Sarah Sumner. Tour begins at Washington, D. C., on Oct. 9.

THE GREAT NORTHWEST.—Wilson and Grute, managers; Will R. Wilson, business manager; Nain Gente, advance agent; John F. Weber, stage manager; Charles F. Adams, master carpenter; George P. Field, property man; Lawrence Williams, Charles F. Burnett, W. B. Fredricka, Albert C. Davis, William Binford, Edgar

Morris, John F. Weber, Robert G. Thomas, Willa Feur, Rose Mayo, Florence Weston, Katie Roth.

THE HEART OF MARYLAND.—David Belasco, proprietor; B. F. Roeder, general manager; H. C. Husted, acting manager; F. A. Da Bois, treasurer; R. J. Murphy, stage manager; C. A. Lunjack, master machinist; Teft Johnson, R. J. Murphy, Herbert Bestwick, W. W. Kominer, Walter Belasco, Lester Gruner, Regan Hughton, Thomas Redmond, David Christie, Clarence Hamblin, Robert MacIntyre, George Martin, James Arnold, W. A. Carroll, R. E. Scott, John C. Fowler, F. E. Cooke, Charles Preston, Arthur Powell, Cecil Phelps, C. Carstairs, Florence Foster, Flora Kruger, Ethel Haines, Alma Kruger. Tour begins at Stamford, Conn., on Sept. 18.

THE MERRY MAKERS.—Emanuel Greenburg and Joseph M. Jacobs, proprietors and managers; Robert Lee Lorentz, advance representative; Professor William Fischer Burns, musical director; Edward J. Moore, stage carpenter and scenic artist; H. J. Swayne, John Walters, Oliver Labadie, George R. Raymond, W. J. Mackey, Harry Tansy, Marguerite Labadie, Jessie Henderson, Addie Snow, Anna Viola Risher.

THE ONLY WAY.—Charles Frohman, manager; Edward J. Morgan, Daniel H. Harkins, Byron Douglas, George Irving, George S. Christie, Henry Miller, J. H. Stoddard, Joseph Brennan, Harrison Armstrong, H. A. Weaver, Jr., Earle Brown, Elmer De Cordova, Joseph Delman, Harry Spear, G. Bernage, Douglas Lloyd, Anson Hood, Westward Saunders, Margaret Dale, Clara Windom, Mary Boylan, Margaret Anglin. Tour began in New York city on April 16.

THE PAIGES.—George W. Paige, Lillian Paige, Ferdinand Ashby, J. Harry Richmond, Howard Benton, the Musical Ravens, Johnson and Stanley, Joe Simons, Johnnie Burt, Nellie Blanchard, Ada Reeves and Arthur Dawson.

THE SLEEPING CITY.—A. Q. Scammon, proprietor; Harry F. Winman, manager; Homer R. Day, representative; Fred Daly, stage manager; E. F. Van Rensselaer, stage carpenter; T. C. Dorias, property man; Rogers Barber, Lester A. Davis, George Warmack, Fred Daly, Tom Flynn, Edward W. Hume, J. R. Boardman, Frank Auburne, E. F. Van Rensselaer, E. F. Tabor, George Flint, Clara M. Langley, Madge Ollinger, Nellie Daly, Dell Lincoln. Tour began in New York city, on Aug. 21.

THE THREE MUSKETEERS.—E. D. Stair and George H. Nicolai, proprietors; A. R. Warner, manager; C. S. Callahan, advance agent; Warren F. Hill, stage manager; Peter McDonough, stage carpenter; John McCluskey, property man; W. F. Finney, wardrobe; R. C. Hicks, electrician; Harry Glaser, Warren Hill, John P. Barrett, A. Randolph, George Forberg, George C. Devere, L. C. Underwood, Thomas R. Findley, L. C. Ingraham, C. S. Coon, Blanch Stoddard, Vail De Vernon, Madge Tucker, Grace Baird.

THE VILLAGE POSTMASTER.—J. Wesley Rosenquest, manager; Isaac Newton, acting manager; Phil A. Macdonald, business manager; Archie Boyd, James H. Bradbury, Henry L. Keane, Frank Lyman, Richard Nesmith, Thomas Maguire, George S. Pelzer, Robert Sinclair, Frank Soule, Edith Barker, Louise Nesmith, Blanche Weaver, Madeline Lack, Kate Benetean, Grace Griswold, Floye Redledge, Angela Marcelle, Louise Hillman, the Beasey Sisters. Tour began at Brooklyn, N. Y., on Sept. 25.

THE WORLD AGAINST HER.—Agnes Wallace Villa, proprietor; J. H. Alliger, manager; Albert Foster, business manager; Walter Adrain, advance agent; Gibbs Morgan, treasurer; Fiddes Page, stage manager; George Altamont, musical director; Albert Becka, property man; A. Parsons, carpenter; Agnes Wallace Villa, Lucie K. Villa, Voo Byron, Mance Marion, Mable Vashli, Margery Corrette, Mellic Bridges, Amelia Hodgkins, Ada Harcourt, Harold Cahill, William Corbett, R. Fulton Russell, James Cleland, Fiddes Page, Walter Nichols, Joseph Lester, Arnold Peterson.

THOMAS E. SHEA CO.—G. W. Coomba, manager; George L. Kennedy, business manager; Thomas E. Shea, Henry Teata, James J. Cassidy, Alf Rumble, W. J. Carnes, J. Irving Southard, J. E. Gilbert, F. Richard Hutchins, John Pauly, Therese Deagle, Charlotte Burkette, Leslie Haskell.

TOWNY SHEARER CO.—Tommy Shearer, proprietor and manager; Thomas C. Byers, advance agent; J. E. Love, musical director; Tommy Shearer, Isabelle Fletcher, Frank Munnell, Mr. and Mrs. Joseph J. Winter, Dollie Bardell, E. E. Perry, Clara Evans, Mabel Maitland, Edward Barton, Newton Jones, Lawrence Duncan.

UNCLE TOM'S CABIN (Martin's).—Al W. Martin, proprietor; E. V. Groux, manager; Jack Young, business manager; I. Otis Jones, treasurer; Will H. Stevens, stage manager; George Goodyear, advance agent; A. H. Gehr, leader white band and orchestra; William Reid, leader colored band; Louis Ellsner, stage carpenter; Ed. York, property man; George Harden, master of transportation, William Payton, hostler; Major Roberts, drum major; Will H. Stevens, Craig Royston, M. Edmonds, George D. Stoddard, James Wilson, Willie Green, H. Warner, A. Martin, Ed Lay, C. W. Bartlett, R. Peake, C. Anderson, A. Strauder, Herbert Reynolds, W. J. Woods, George W. Parks, J. D. Barton, J. F. West, W. Grant, C. Cope, M. Peterson, S. R. Olson, A. Girard, H. McKenzie, E. Brown, G. Brennan, W. Pate, Tom Brockman, George Martin, R. A. Barker, Harry Mitchell, Arthur Farmer, James P. Clarke, O. Howard, S. Buchanan, George Lithgow, D. M. Yost, Charles Mercereau, W. Johnson, A. Brown, G. King, Charles Mason, William Wilkins, Little Helene Davis, Vida Keane, Daisy Crosby, Ora Dorsey, Josephine Fox, Julia Gilmore, Edna Pizarro, May Woods, May Burton, Bertha Roberts, Lulu Timberlake. Tour began at South Chicago, Ill., on Aug. 15.

UNCLE TOM'S CABIN (Stetson's Western).—William Kibbie, manager; M. F. Loe, Charles Lowery, C. J. Stevenson, John C. Walker, James P. Stenson, Joe Rith, Howard G. Hill, John Early, Sam Gliven, Frank Scofield, Bert Walker, Jud Bachlor, Billy Engle, William Smith, John Lee, George Briggs, Billie Cole, Alex. Manner, John Meehan, Burt Rilly, Rex Sawyer, Ed Martin, Phil Cloutier, George McAdams, Dan Nuxe, George Lowery, Andy Bowen, Jack Welch, Mame Kibbie, Kate Partington, Kittle Cameron, Nellie Emil, Harry P. Logan, Pete Flinn, Henry Dickerson, Jim Alexander, Gypsy Wilde, Della Morris, Nellie Rosses, Grace Echard, Little Garrett, Clifton Good, Leslie Good, James Love, Willie Reid. Tour began at Portland, Ind., on Sept. 5.

UNCLE TOM'S CABIN (Cummings and Alexander's).—Cummings and Alexander, proprietors; Asa Cummings, manager; Henry Dickson, advance agent; Clate Alexander, treasurer; Al Gould, stage manager; Professor Collins, orchestra leader; C. F. Skimmer, band leader; Pete Flinn, property man; Asa Cummings, Clate Alexander, Al Gould, A. W. Logan, George Goodale, Fred Wretta, Claude Thornton, Jan Williams, Emil Mix, Harry P. Logan, Pete Flinn, Henry Dickerson, Jim Alexander, Gypsy Wilde, Della Morris, Nellie Rosses, Grace Echard, Little Garrett, Clifton Good, Leslie Good, James Love, Willie Reid. Tour began at Portland, Ind., on Sept. 5.

UNDER THE DONE (Western).—Lincoln J. Carter, proprietor; Frederick Kimball, manager; Richard Lambert, business manager; J. E. McDonough, stage manager; Frank Hurst, property man; Hugh Groener, master of effects; D. H. Barnes, George Lockwood, George Hanna, J. E. McDonough, Harry Hodgins, W. E. Betts, L. O. Boller, D. H. Wilcox, W. H. Hurry, George Groener, E. R. Price, Grover Alberts, Idah Anderson, Madeline Hunt.

WE TUNE OF TENNESSEE.—W. M. Gray, manager; Lee Arthur, stage manager; Richard Lyke, Charles N. Schaefer, Robert Giffard, Bur-

well Cutler, Burt G. Clark, Leslie Mathews, Lee Arthur, Sam Michelson, Elmer Grandin, James A. Mahoney, H. L. Sutherland, C. M. Anderson, J. H. Andress, Ed Mass, Margaret Gallagher, Mrs. Ned Warner, Allie Warner, Gertrude Liddy, Grace Sherwood, Louise Dickson, Battle Vera. Tour began in New York city on Sept. 25.

WILLIAMS STOCK CO.—M. R. Williams, proprietor and manager; Roy C. Wood, business manager; Willie R. Williams, general agent; Charles Townsend, stage manager; H. F. Degener, musical director; Fred Taylor, Charles Dinn, Robert T. Molyneux, Jr., Willis G. West, William Barry, Jessie Stanley, Fanny Balas, Lyda Stewart, Myrtle Hays.

WILLIAMS COMEDY CO.—Thomas Williams, proprietor and manager; P. J. Duggan, stage manager; Tom Yancy, master of transportation; Billy Meyers, property man; Arthur L. von Deck, musical director; J. C. Williams, press agent; Mrs. H. Haywood, Mrs. Francis Williams, Marie, Ona, Fannie, Katie and May Williams, T. H. Johnnie and Alfred Williams, Robert Demorest, B. N. French, A. Lynch.

ZORAN.—Jacob Litt, proprietor and manager; J. D. Leffingwell, business manager; Gus Pitou, treasurer; Edwin Arden, Max Figman, Robert Fischer, Herbert Carr, Duncan Preston, Brinsley Shaw, Walter J. Douglas, John Ince, Jr., Horace Lewis, Joseph Madden, John Martin, C. C. Hamilton, Thomas Tuthur, J. Palmer Collins, Rebecca Warren, Edith Wright, Helen Keating.

COMEDY.

A BREACH OF PROMISE.—Charles A. Miller, manager; Jules O. Schioma, advance agent; Bert Haverly, Joseph Harrington, Bert Jordan, Tony Pearl, Fred Seville, George Leslie, Nellie Sennett, Rosa Crouch, Madge Lawrence, William Moulton, Gusie Gardiner, Luella Miller, Francis Gerard, Julian Byrd.

A MERRY CHASE.—Lynn Brothers, proprietors; J. F. Bailey, business manager; H. L. Valt, stage manager; Della Watson, musical director; Herbert Lyman, Howard Lyman, Charles Emery, Charles A. Hall, George T. Watson, Nellie Howard, Myra Jefferson, Scott Regan, Beatrice La Veigh.

JOHN DILLON CO.—Arda La Croix, manager; Edgar Fitzhugh, business manager; W. H. Hoskins, advance agent; Zack Evans, stage manager; Pearl Hammond, musical director; Frederick Manly, Richard P. Rutledge, Zack Evans, Henry Desmond, Ida May Blake, Daphne Bradford, Grace Bainbridge.

MY INNOCENT BOY.—Frank McKee, manager; Harry Lilford, stage manager; F. J. Eustia, musical director; Thomas Quinn, carpenter; Otis Harlan, Joseph Allen, Frank Doane, Harry Lilford, Thomas Quinn, James F. Lee, Bert Young, Florence Robinson, Florence, Lillian Wickes, Ada Deaves, Helene Tussart, Mable Forbes, Agnes Vana, Frances Tyson, Nettie Neville, Helen Walton, Adell Hamilton, Veva de Ford.

THE IRISH ALDERMAN.—Thomas H. Davis, proprietor; W. C. Boyd, manager; Milo J. Knill, treasurer; J. P. Sullivan, Charles McCarthy, Tom Ripley, Charles Heywood, Carl Lick, Josie Sisson, Laura Stone, Maude McCarthy, Frances Dennison.

THE LOBSTER.—Flaher, Carroll and Selden, proprietors; Edgar Selden, manager; Charles E. Taylor, advance agent; H. R. Hanlon, stage manager; Harry Werner, musical director; George Sparks, property man; David C. Doran, carpenter; Harry Fisher, Joseph Carroll, Edward Lawrence, Nina Harrington, George Wills, Grace Barron, Helene Sallinger, H. R. Hanlon, Sylvia Starr, Charles E. Taylor, Addie Sharp, George Sparks, Lillian Douglas, David C. Doran, Edith Gibbons, Prof. Harry Werner, Eva Wheeler. Tour began at Paterson, N. J., on Sept. 25.

THE MYSTERIOUS MR. BUGLE.—Mildred St. Pierre, Gertrude Augarde, Clayton Legge, Frank Battin, Annie Mortimer, Seville Herbert, Percy S. Sharpe, J. F. Bolger, L. F. Browning, Mark Verdon, Walter Walker.

THOSE HEAVILY TWIN.—Walter Rogers, William L. Baker, Milt Pollock, Lew Mays, Harry Lentz, Battle Havens, Flo St. Ives, Emma Ballard, Ottilie De Lano.

TOWN TOPICS.—John M. Welch, business manager; C. E. Graham, stage manager; M. De Grosse, musical director; W. Dillon, carpenter; J. E. Garvey, property man; W. H. Mack, Willie Dunaway, J. H. McMahon, Charles E. Graham, Buck Schaeffer, William Harris, Alice Lorraine, Helene Heil, Ella Dean, Mae Phelps, Agnes Wood, Anita Wells, Lena Johns.

UNCLE JOSH SPRUCEBY (Western).—Dave R. Levia, proprietor; J. F. Murray, manager; Neil Litchfield, Stella Miller Litchfield, Barton Booth, Carrie Wyman Booth, J. F. Willard, Jeanette Carow, John Finley, Charles Lindsey, Victor Anthony, J. L. Kilgiver, F. R. Wilsey, Max Hahn, Peter Gohrbach, George Fritchard, Charles Sutton, F. W. Rohra, Joseph Cooper.

WILLS BROTHERS.—Frank M. and John R. Wills, proprietors; Frank M. Wills, John R. Wills, James Leslie, Frank Ely, James Devlin, Charles McShane, H. M. Watts, Bert Farrington, Ernest Hoffman, Robert Landis, Charles Hart, Ethel Tillson, Estella Wills, Florence Harvey, Kittle Heiston, Littlefield Sisters, Edith Delany, Ida Spencer, Jenny Rife, Lulu Jennings. Tour began at Toga, Me., on Sept. 1.

STOCK COMPANIES.

ALCAZAR STOCK CO.—Belasco and Thall, managers; Eugene Ormonde, Charles King, George Webster, Clarence Montaine, Frank Denithorne, Daniel Hallifax, Carlyle Moore, Charles Bryant, Ernest Howell, Gertrude Foster, Helen Henry, Marie Howe, Juliet Crosby, Elspeth Merrill, Maggie Francis Levey. Permanently located at Alcazar Theatre, San Francisco.

CASTLE SQUARE STOCK CO.—Lillian Laurence, Leonora Bradley, Nina Morris, Mary Saunders, Marion A. Chapman, Leonora Gnto, John Craig, Charles Mackay, Tony Cummings, J. L. Seely, N. H. Foster, Lindsay Morrison, William Paul, Stanley Kent, Edward Wade, J. J. Geary. Permanently located at Castle Square Theatre, Boston, Mass.

COLISEUM STOCK CO.—Frank A. Lathrop, manager; Harry Leighton, John R. Furlong, Walter B. Pennington, J. R. Saphore, Joseph J. Hyland, Charles Le Roy, Kathleen Dewa, Elmer Wilton, Madge Nelson, Harriet Saphore. Tour began at Bloomington, Ill., on Sept. 7.

COLUMBIA THEATRE STOCK CO.—M. J. Jacobs, manager; Sedley Brown, stage manager; Burt Lytell, assistant stage manager; Henry Leish, carpenter; Richard Ashwell, electrician; Joseph Cavallo, musical director; H. Coulter Brinker, Robert Neil, Sedley Brown, John Jay Shaw, Frank Richardson, Joseph Totten, Thomas J. Morgan, Burt Lytell, Una Abell, Virginia Jackson, Amy Stone, Anna Layng, Alice May, Jessica Miner. Permanently located at Columbia Theatre, Newark, N. J.

GRAND STOCK CO.—Landers Stevens, manager; E. J. Holden, business manager; H. Gailbault, treasurer; Louis Homel, musical director; F. C. Thompson, stage director; Walter Warner, stage carpenter; Robert Smith, property master; Charles Rosa, scenic artist; T. F. O'Malley, Carl Berch, George Hermance, Maurice Stewart, William B. Mack, W. F. Whipple, William De Carr, Maud Miller, Fannie Gillette, Gracie Plaisted, Alice Saunders. Permanently located at Dewey Opera House, Oakland Cal.

HOPKINS IMPERIAL STOCK CO.—Col. John D. Hopkins, manager; Maurice Freeman, Arthur Mackley, Herbert Chesley, Ed. Borling, Tom Keogh, Louis Frohoff, Nettie Bourne, Nadine Winston, May Louise Aigen, Bonair Price, Madeline Hargrett. Permanently located at Imperial Theatre, St. Louis.

OAKLAND STOCK CO.—Henry Gruen, proprietor; Warren Catterlin, manager; J. B. Swafford, business manager; Viola Parker, stenographer; R. A. McCarren, property man; George Wortham, stage carpenter; Ed Hall, electrician; Frank Munn, scenic artist; Louisa McCormick, Charles Krone, Earle Stirling, Maurice Brennan,

Phil Bishop, A. M. Frothingham, Francis Pierlot, Lulu May, Nellie Granville, Daisy Stone, Blanche Howard. Permanently located at Oakland Theatre, St. Louis, Mo.

PHILLIPS LYCEUM STOCK CO.—Lewis H. Phillips, manager; Jerome Stansill, stage manager; Jessie West, Nellie Pierce, Helen Herbert, Frank Bass, J. P. Curley, Charles Herbert, P. J. Mathews, Jerome Stansill. Permanently located at Brooklyn, N. Y. Season began Sept. 2.

SHUBERT STOCK CO.—S. S. Shubert, manager; M. L. Alson, Will J. Dean, Raymond Capp, Guy Bates Post, George S. Probert, William C. Masson, Frank Perry, Edward Lewis, Robert Brunton, Fanny McIntyre, Emilie Melville, Caroline Cook, Clara Hathaway, Inez Timmons, J. P. West. Season began at Portland, Me., Sept. 4.

MUSICAL COMEDY.

THE TELEPHONE GIRL.—Fred G. Ross, proprietor and manager; Will H. Sloan, J. F. McDonald, George F. Ryan, Charles F. Clark, Charles Burrows, Collin Varrev, Samp. P. Fisher, Jessie Merrilees, Marion Daniels, Nellie Douglas, Mammie Woodbury, Lizzie Louie, Maud Thomas, Jeanne Bernard, Allie Marshall, Daisy Thompson.

COMIC OPERA.

ALICE NIELSEN OPERA CO.—Frank L. Perley, manager; George Bowles, business manager; W. M. Hale, treasurer; Kurt Einfeldt, advertising agent; Robert Hunter, press agent; James S. Richard, stage carpenter; George Wilson, assistant stage carpenter; John Lawless, electrician; Garrie Davidson, master of properties; William Greaves, assistant master of properties; Sarah Bolwell, wardrobe mistress; Alice Nielsen, Lucille Saunders, Jennie Hawley, Ursula Gurnett, Eugene Cowles, Richie Ling, Joseph Herbert, Joseph Cawthorn, John C. Slavin, Louis Kelso, Edward F. Metcalfe, Paul Steindorf, Eunice Drake, Edna Bronson, Mabelle Moore, Louise Lawton, Clara Iaham, Minnie Whitely, Nan Hewins, Nellie Marsh, Lillian Devere, May Devere, Lillie Swift, Ruby Capen, Grace Gordon, Ninnette Thullen, May Boley, Katherine Whitney, Billie Norton, May Willard, Grace Stewart, Nellie Chapman, Alma Bauer, Lillian F. Samuels, Jessie Duncan, Louise Hilliard, Bessie Miller, Daisy Leighton, Margaret York, Winifred Williams, Blanche Duncan, Jessie Van Hart, George Hall, Edward Elms, R. Wallace, George Tenney, William Bechtel, Harold Rehill, H. W. Humphreys, J. A. Wallerstein, T. H. Handall, T. H. Burton, Albert Busby, Albert McGuckin, Carl Hartberg, M. H. Lorenz, Fred Butler, Frank Edwards, P. J. Worthington, E. D. Baker. Tour began at Montreal, Can., on Oct. 2.

AMSDEN BROTHERS' COMIC OPERA CO.—Claude Amaden, Charles G. Amaden, Arline Darwin, Eugene Johnstone, Mona de LeRoy, Richard Guerrant Glover, R. B. Swigart, Hazel Davenport, Ellen Rosow, Fannie E. Van Lamington, Marie Young, Margaret Atkinson, Marie Starkey, Yvonne Verna, Stella Weiland, Lolo Eldred, Reid St. John, T. J. Darcy, Charles Cooke, John Wymont, C. J. Gillette, W. H. Hosmer, Will Deshon.

CASTLE SQUARE OPERA CO.—Henry W. Savage, proprietor; George A. Kingsbury, resident manager, American Theatre; Arthur J. Clark, resident manager, the Studebaker; James Forbes, press representative; Charles A. Shaw, treasurer; William Gane, assistant treasurer; Adolph Ciesegang, musical director, American Theatre; Emmeric Morreale, musical director, the Studebaker; William Parry, stage director, American Theatre; A. W. F. MacCollins, stage director, the Studebaker; Thomas F. Moser, scenic artist, American Theatre; Walter Burridge, scenic artist, the Studebaker; William G. Stewart, general director; Yvonne de Treville, Grace Golden, Selma Kronold, D. Elodie Morgan, Cecile Hardy, Marie Matfield, Gertrude Quinlan, Mary Carrington, Belle D'Arcy, Mary Linn, Maude Lambert, Berenice Holmes, Della Niven, Joseph F. Sheehan, Barron Berthold, Reginald Roberts, Rhys Thomas, William G. Stewart, William Mertens, Homer Lind, Harry Luckstone, Percy Walling, Frank Moulton, Oscar Philip Rogers, E. E. Knight, Louis Cassavant, Harold L. Butler, Harry Davies, Charles Myers, Frank Ranney, Misses Ashland, Burnleigh, Cole, Dolman, Darling, French, Fahnstock, Gammage, Hayes, Hamilton, Johnson, King, King, Lellman, Levy, Martinez, Russell, Scribner, Thurlow, Woodruff, Freville, Van Wyck, Cyrla, Norton, Doyle, Huntington, Strang, Townsend, Reeves, Owen, Williams, Wilson, Leslie, Ogden, Riker, Willer, Thomson, McNulty, McKenna, Campbell, Willard, Ray, MacGaben, Chapman, Reed, Hyatt, Zabelle, Messrs. Allen, Bryde, Byers, Edmonds, Hendricks, Haynes, Kuester, Lellman, McGuirk, Niles, Pringle, Rose, Riley, Starr, Seagle, Scribner, Underwood, Wilson, Sutter, Weir, Wilbur, Evans, Barbara, Barry, Collins, Fitz Roy, Trux, Wiebly, Anthony, Ware, Dean, Butters, Wall. Permanently located at American Theatre, New York, and the Studebaker, Chicago.

VAUDEVILLE, BURLESQUE AND EX-TRAVAGANZA.

EUROPEAN SENSATION.—William Eversole, business manager; Joe Doner, stage manager; Max Fehman, musical director; Barney McCune, property man; Al Curtis, Mark Woolley, John H. Reid, George Daily, Leroy and Morris, Ella Gilbert, Mae Leslie, Harriet Vokes, Aggie Behler, Violet Esher, Lizzie Esher, Gloria Martinez, Margaret Clements, Louise Watson, Grace Hale, Bessie Brown, Maud Gordon, Minnie Desmond, Annie Travers.

INDIAN MAIDS.—Frank R. Carr, manager; Jess Burns, business manager; W. F. Daniels, musical director; Joseph P. Scanlon, property man; Lillian Washburn, Dick Kumlin, Phil McFarland, Dave Conroy, Tom Nolan, Harry Ford, Charles Weston, Pearl Marquon, Kittle Kumlin, Clara Barnes, Cora White, Jessie Stewart, Theresa La Mar, Pauline Bradshaw, Grace Warren, Lillie Morris, Jeanne Dean, Battle Garison, Louise Langley, Abbie Walker, Louise Fenwick.

JOSEPH HART VAUDEVILLE CO.—Weber and Fields, and Joseph Hart, proprietors; Archie Ella, business manager; Mathew Hanson, advance agent; John Kelly, property man; Joseph Hart, Carrie De Mar, Henri French, the three Rosebuds, Phil Ott, O'Brien and Havel, Smith and Campbell, Fleurette and Frank Gardier, Elizabeth Murray, the Van Aukens. Tour began at St. Paul, Minn., on Sept. 17.

NEW WATSON BURLESQUES.—Louis Kalbfeld, manager; John T. Powers, stage manager; James Leley, assistant stage manager; J. R. Cass, musical director; Joseph M. Allen, William R. West, John T. Powers, Charles Merritt, the three Nudos, Troja, Helen Sloan, Sallie Cochran, Mabel Leslie, George Cunningham, Lillian Manola, Daisy Sherwood, Mildred Howard, May Morris, Belle LeRoy, Lucy Moore, Emma Barrett, Florence Roche, Estelle Grantham, Dorothy Hein, May Rosella, Maude Harvey.

RENTS-SANTLEY CO.—Abe Leavitt, manager; Lottie Elliott, Lillie Engstrom, Ella Engstrom, Marion Dunn, Edwina, Isabella Demar, Daisy Dumont, Lilly Dumont, Dot West, Kitty Charles, May Ward, Belle Darling, Minnie Sheldon, Frankie Inman, Charles Robinson, Ford West, Charles H. Bryant, Gus H. Saville, John E. Drew. Tour began at Peekskill, N. Y., on Sept. 2.

THE HOTTEST COON IN DIXIE.—Phil R. Miller, proprietor; Will H. Barry, manager; Walter H. West, agent; Louis Gilbert, assistant agent; George Easley, musical director; Charles Moore, stage manager; William H. Proctor, Bob Keely, Billy Cole, Charles Moore, Fred T. Carey, Will Grundy, Billie Jackson, Eddie Harila, Nora Smith, C. H. Young, James Douglas, W. H. Dixon, Will Coleman, William Crawford, Arthur Payne, Carl Brown, the Excelsior Quartette, the Crescent City Quartette, Neale G. Hawkins, Clara Belle Carey, Bessie Hamilton, Maude Grundy, Alice Clark, Mollie Minor, Bessie Kinney, Cora Jones, George Dobbs, Sallie Douglas, Stella Brown, Mamie Jackson, Sadie Johnson, Nellie Moore, Gracie Nelson, Daisy Byrd. Tour began at Milwaukee, Wis., on Sept. 3.

SATURDAY, Oct. 14.

DENVER.

The Broadway Theatre will be dark this month. Four weeks more it has been filled by the Boston Liric Opera co., but it is expected that the McGowan did not deem it wise to book the house during that time. Hence he closed the theatre and is making some improvements in the way of new furnishings, decorations, box chairs, etc. The theatre will reopen the last of the month with Eugene Blais in a Role of Quality.

At the Denver Theatre week 17 an exceedingly good performance was given by the Alhambra co. John T. Nelson and the stage director. The scenic inscriptions were excellent and the stage director. The scenic inscriptions were excellent and the stage director. The scenic inscriptions were excellent and the stage director.

MILWAUKEE

Large crowds by Green Davis, bearing the title of Over the Fence, was the attraction of the Loren 9-14 and drew good patronage. There is little doubt the three acts being largely devoted to specialities by the different members of the cast. There are some interesting features in the musical numbers. Louise Brown and Andy did a neat singing and dancing act which seemed to find immediate favor. Harry Le Clair moved very tireless in a time-worn act, and Julian Lane was anything but funny in Hebrew Immersionist dance, and the Olympic Games act, which whirled with songs and a fancy drill. Joseph Murphy in Kinky Gave and The Shann Elm 16-21.

A number of well-known attractions are destined of new shows, and it is to be hoped that the fair will be a beautiful sight to see. The American Exposition. According to present plans there will be a building with twelve large panels, on each one of which will be reproduced in life size the Park department in height. It is to be a fine scene of works of real art, and for this reason it has been decided to select two actresses noted for their beauty

SAN FRANCISCO.

KANSAS CITY.

MONTREAL.

The *Bride Elect* opened to a good-sized audience at the Academy 9. The opera is beautifully staged, the

A Gully Mother drew to the capacity of the house at the Avenue 8-14. The many thrilling scenes appealed to the audiences. The Triple Alliance 15-21. The Temple Theatre presented the beautiful season of the Jefferson Stock co. at the Ironmaster, with the entire co. in the attraction 9-14 in the play in an artistic and intelligent manner. The musical scenery was prepared and the incidental music was of the best.

The Ellis Street Fair, Midway Carnival and Festival of Fire was inaugurated 9 by the Stock yards and was seen in Louisville. It was participated in by the Louisville Lodge of Ellis and strong in unique costumes.

Evans' Ale-Stout

Any dealer anywhere

NEW YORK INSTITUTE OF SCIENCE,
Dept. H, H. 2, Rochester, N. Y.

NEWARK.

The Village Postmaster was the bill at the Newark
9-14. Archie Reed in the state.

The advertising staff of the Newark Theatre will give a reception Nov. 15.

Sam Fisher, agent of Eight Bells, is a Newark boy. Business 3-7 was as follows: Newark, A Little Ray of Sunshine, light; Columbia, Stock co. bkg; Empire Under the Red Robe, fair; Waldmann's Opera House Bryant and Watson's co. bkg. C. Z. KENT.

NEW ORLEANS.

The Baldwin-Mellville Stock co., No. 1, opened the second week of the season.

The Baldwin-Bellville Stock co. No. 1 opened the second week of its management at the Grand Opera House 9 by presenting *Black and White*. The play which has never been seen here before, called for a number of the same working parts and the entire personnel of the same company to show its worth. It characterized the first week's work by the same efforts that were shown in the first week. The play was not alone, but Hansner Weidner is to be commended for the same. Wilfrid of his co. but for its ex-Blanche Seymour, and T. J. Goodman. Father Lewin, the Federal parts and did so commendably. The Charles Frederick Ward, who is always a favorite here, supported by an excellent co. presented *The Lion's Mouth* at the Tulane 8. During the week *Black and White*, *The Merchant of Venice*, and *Black and White*, which together to the fact and drew remarkably well. The number, but, on the contrary, always is not a much better. When interrupted by constant sounds. The uninterested audience rendered Frederick Ward's drama at a time when the stage is the last time.

for the first time in this city and played to 8 R. O. Jones and the Whale 12, 13. The Sorrowers of Boston 14. The King of the Opium Ring 16. The Curious 18. What Happened to Jones 21. Come Payton's Stock

18-21.
EFFERSON, JOSEPH: Boston, Mass., Oct. 18-21.
Baltimore, Md., 22-23. Pittsburg, Pa., Nov. 4.
JOHNSON COMPANY: Bradford, Pa., Oct. 20-Nov. 4.

HO IS WHO: Warren, O., Oct. 18, New Philadelphia
 SMITH LEFT HOME (Broadhurst Bros., mgrs.): New York city Sept. 4— indefinite.
 SMITH LEFT HOME (S. R. Salter, mgr.): Bloomington, Ill., Oct. 17, Lincoln 18, Springfield 19, Chicago 20, New York 21.
 WIEDEMANN'S BIG SHOW (Willis, hon. mgr.): Kennett, Mo., Oct. 16-21, Helena, Ark., 22-28, Oulu city, Tenn., 29-Nov. 4.
 WILLIAMS' STOCK (O. R. Williams, mgr.): Binghamton, N. Y., Oct. 10, 17.
 WILSON, GEORGE W. (E. D. Davenport, mgr.): Bedford, Mass., Oct. 16-21, Chelsea, Mass., 22-28, Pittsburg 29-Nov. 4.
 WILSON THEATRE (E. C. Wilson, prop. and mgr.): Hillsboro, O., Oct. 16-21.
 WOLFE, HARRISON J. (W. Weisberg, mgr.): Johnston, N. Y., Oct. 17, Schenectady 18, Binghamton 19, Watertown 20, Seneca Falls 21, Geneva 22, Canandaigua 23, Penn Yan 24, Watkins 27, Dansville 28.
 WOLFORD CO.: Bradford, Pa., Oct. 16-21.
 WOMAN AGAINST WOMAN: Newark, N. J., Oct. 22-28.
 WOODWARD STOCK: Council Bluffs, Ia., Oct. 16-21.
 YON YONSON (Thall and Kennedy props. and mgrs.): Washington, D. C., Oct. 16-21, Portland, Ore., 22-28, La Grande Nov. 3.
 ZAZA (Mrs. Leslie Carter): Baltimore, Md., Oct. 16-21, Washington, D. C., 22-28, Buffalo, N. Y., 30-Nov. 4.
 ZAZA (No. 2; Charles Frohman, mgr.): New Britain, Conn., Oct. 17, Waterbury 18, Newburgh, N. Y., 19, Elizabeth, N. J., 20, Trenton 21, Lancaster, Pa., 22, Reading 24, Allentown 25, Pottsville 26, Easton 27, Hiles-Barre 28, Scranton 30, Binghamton, N. Y., 31.
 ZORAH (Jacob Litt, mgr.): Peoria, Ill., Oct. 16, Bloomington 19.

OPERA AND EXTRAVAGANZA.

ABORN OPERA: Washington, D. C., Oct. 23-28.
 AMSENDEN BROS.: Peoria, Ill., Oct. 21.
 ANDREWS OPERA: Fortoria, O., Oct. 17, 18, Bucyrus 20, 21.
 BANDA RUSSA: Elizabeth, N. J., Oct. 17.
 BANDA PATTY, THOU ABDOURS (Voschick and Nolan, mgrs.): Cincinnati, Ill., Oct. 9-21, Milwaukee, Wis., 22-28, St. Paul, Minn., 30-Nov. 4.
 BOSTON LYRIC: Honolulu Oct. 23-Dec. 9.
 BOSTONIAN THEATRE: Providence, R. I., Oct. 16-18, Newburyport 19, Boston 20, 21, Brooklyn, N. Y., 22-28, Philadelphia, Pa., 30-Nov. 4.
 BOSTON LADIES' SYMPHONY ORCHESTRA (Frank M. McKee, mgr.): Newton, Ia., Oct. 17, Oskaloosa 18, Seattle 19, Watertown 20, Seneca Falls 21, Charles City 23, Mason City 24.
 CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2— indefinite.
 CAY RAY, 94-AMERICAN OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25— indefinite.
 CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6— indefinite.
 CHAIRS AND THE WONDERFUL LAMP: Washington, D. C., Oct. 30— Nov. 4.
 DANIELS, FRANK (Kirkie La Shelle, mgr.): Cleveland, O., Oct. 16-21, Canton 23, Youngstown 24, Erie, Pa., 25, Toronto, Can., 26-28, Hamilton 30, London 31, Wexford 18, Perth 19, 24.
 DE ANGELIS, JEFFERSON (John P. Blum, mgr.): Saginaw, Mich., Oct. 17, Bay City 18, Port Huron 19, Flint 20, Jackson 21, Lafayette, Ind., 22, Peoria, Ill., 23, Decatur, Ia., 24, Burlington 25, Galena, Ill., 27, Rockford 28, Milwaukee, Wis., 29-31, Oshkosh Nov. 1, La Crosse 2, Winona 3, Eau Claire 4.
 GRAU COMIC OPERA (Julius Grau, mgr.): Spokane, Wash., Oct. 18, 17, Victoria, B. C., 20, Vancouver 21, Seattle, Wash., 22-24.
 GRAU GRAND OPERA (Maurice Grau): Montreal, Quebec, Oct. 16-20, Kansas City, Mo., 30, 31, Louisville, Ky., 1.
 HERALD SQUARE OPERA: Staunton, Va., Oct. 16-18, Charlotte 19-21, Lynchburg 23, Bedford 24, Farmville 25, 26, Burkville 27, Henderson, N. C., 28.
 HOBBS, W. W. (W. Hobbs, mgr.): Reynolds, mgr.: London, Eng., Aug. 23— indefinite.
 INTERNATIONAL GRAND OPERA: Alliance, O., Oct. 17, Piqua, Ind., 18, Kokomo 19, Bloomington 20.
 JACK AND THE BEANSTALK (E. G. Goodwin, mgr.): Clinton, Mass., Oct. 17, Fitchburg 18, Northampton 19, Greenfield 20, Hallow Falls, Vt., 21, Claremont, N. H., 23, Barre, Vt., 24, Burlington 25, St. Albans 26, Ottawa, Can., 27, 28, Montreal 30-Nov. 4.
 JAXON OPERA: Brooklyn, N. Y., Oct. 9— indefinite.
 LAMHARD OPERA: Topeka, Kan., Oct. 18, 17.
 NIELSEN, ANDER (E. Nielsen, mgr.): Buffalo, N. Y., Oct. 16-21, Rochester 22-26, Syracuse 27-28, New York city 30— indefinite.
 OLYMPIA OPERA (E. F. Semman, mgr.): Raleigh, N. C., Oct. 16-21, Wilmington 22-26.
 PACKARD'S OPERA: Suffolk, V., Oct. 16, 17, Danville 19-21, Winston, N. C., 22-23, Greensboro 30-Nov. 1, Durham 2-4.
 REEDERSON COMIC OPERA (Frank V. French, mgr.): St. Louis, Mo., Oct. 16-21.
 THE REGGAR PRINCE (F. A. Wade, mgr.): Collins, O., Oct. 19-21, St. Mary's 26-28, Delphos 30-Nov. 1.
 THE BRIDE ELECT: Toronto, Can., Oct. 16-18, Hamilton 19, London 20, Port Huron 21, Flint 22, Lansing 24, Kalamazoo 25, St. Bend, Ind., 26, Lansport 27, Lafayette 28, Joliet, Ill., 30, Aurora 31, Davenport, Ia., Nov. 1, Clinton 2, Cedar Rapids 3, Des Moines 4.
 THE FRENCH MAID: Philadelphia, Pa., Oct. 16-21, Trenton, N. J., Nov. 1.
 THE HIGHWAYMAN: Uniontown, Pa., Oct. 24.
 THE MAN IN THE MOON, JR.: New York city April 2— indefinite.
 THE ROUNDERS (George W. Lederer, mgr.): Philadelphia, Pa., Oct. 16-21.
 THE SPIDER AND THE FLY (M. B. Leavitt, mgr.): New York city Oct. 16-21.
 THE TELEPHONE GIRL (George W. Lederer, mgr.): Darton, O., Oct. 16, 17, Columbus 18, 19, Toledo 20, 21, St. Louis, Mo., 30-Nov. 4.
 TRUFFLE LITTLE (Edwin Knowles, mgr.): Boston, Jan., Oct. 23-28.
 WANG: Butte, Mont., Oct. 15-21, Anacosta 23, Helena 24, Missoula 26, Wallace 16, 27, 28, Spokane, Wash., 30-Nov. 2, Seattle 3-5.
 WILSON, GEORGE W. (E. D. Davenport, mgr.): Oct. 16-21.
 WILPETER-KERWIN (W. T. Power, mgr.): Albany, N. Y., Oct. 16-21, Amsterdam 22-24, Cohoes 30-Nov. 4.
 WILSON, FRANCIS: Washington, D. C., Oct. 16-21, Philadelphia, Pa., 22-28.

VARIETY.

AMERICA VAUDEVILLE STARS: Elgin, Ill., Oct. 23.
 AUSTRALIAN BURLSQUERS (Bryant and Watson): New York city Oct. 16-21, Paterson, N. J., 22-29, Boston, Mass., 30-Nov. 4.
 BIG SKENATION (Matt J. Flynn, mgr.): Brooklyn, N. Y., Oct. 16-21.
 BOHEMIAN BURLSQUERS: Rochester, N. Y., Oct. 19-21.
 BOWERY BURLSQUERS: Fall River, Mass., Oct. 19-21.
 BRIDGWAY BURLSQUERS: Buffalo, N. Y., Oct. 16-21.
 BLUES AND NINA: Mankato, Minn., Oct. 16-21, Grand Island, Neb., 23-28, Fairbury 30-Nov. 4.
 BURBURY BURLSQUERS: Chicago, Ill., Oct. 16-21.
 COONTOWN 400: Spokane, Wash., Oct. 16-18.
 CRACKER JACKS (Robert Manchester, mgr.): New York city Oct. 16-21.
 DE MONTE, VIVIAN: Troy, N. Y., Oct. 16-21.
 DEVERE, SAM: New York city Oct. 9-21.
 EUROPEAN-AMERICAN STARS (Robert Fulgum, mgr.): Cleveland, O., Oct. 16-21.
 FAUS AND FANCIES (Paterson, N. J., Oct. 16-21).
 GAY MASQUEURADERS (Gus Hill): Brooklyn, N. Y., Oct. 16-21, New York city 23-28, Philadelphia, Pa., 30-Nov. 4.
 GAY LIXING GLORIES (Sam Scribner, mgr.): Boston, Mass., Oct. 16-21, Providence, R. I., 23-28, Pittsburg, Pa., 29-Nov. 4.
 GRAHAM SOUTHERN SPECIALTY: Putnam, Conn., Oct. 20.
 HART JOSEPH (Archie H. Ellis, mgr.): Indianapolis, Ind., Oct. 16-21, St. Louis, Mo., 22-28, Chicago, Ill., 30-Nov. 18.
 HOT ROLLERS: Cincinnati, O., Oct. 16-21.
 HOPKINS' TRANS-OCEANIC: Milwaukee, Wis., Oct. 16-21.
 HURLY BURLY (Weber and Fields): Pittsburg, Pa., Oct. 16-21.
 HURTIG AND SEAMON: Providence, R. I., Oct. 16-21.
 HYDE'S COMEDIANS: Washington, D. C., Oct. 16-18.
 IMPERIAL BURLSQUERS: New York city Oct. 16-21.
 INDIAN MAIDENS (Frank R. Carr, mgr.): Boston, Mass., Oct. 16-21, New York city 22-28.
 JAMES AND JANE: New York city Oct. 16-21.
 KNICKERBOCKER BURLSQUERS (Louis Noble, prop. and mgr.): Middletown, Conn., Oct. 16-21, Jersey City, N. J., 22-28, Brooklyn, N. Y., 30-Nov. 4.
 LITTLE MAGNET: Fall River, Mass., Oct. 16-21.
 LONDON BELLES (Hess Sydel): J. H. Barnes, mgr.: Detroit, Mich., Oct. 16-21, Chicago, Ill., 23-28.
 MAJESTIC BURLSQUERS: New York city Oct. 16-21.
 MEERY MAIDENS (Jacobs and Lowry, mgrs.): Newark, N. J., Oct. 16-21.
 MISS NEW YORK, JR.: Rochester, N. Y., Oct. 16-18.
 NIGHT OWLS (Easter F. Red Elder, mgr.): Portland, Me., Oct. 16-21.
 NIGHT OWLS (No. 2): Nashville, Tenn., 17, Jackson 18, Memphis 19-21.
 OCTOBEROONS (Isam): Albany, N. Y., Oct. 16-18, Oswego 19, Binghamton 24, 25, Syracuse 26-28, Brooklyn 30-Nov. 4.
 OCEANIC TROUBADOURS (Eugene Spofford, mgr.): New York city Oct. 16-21.
 PARISIAN WIDOWS (C. Lawrence Weber, mgr.): Philadelphia, Pa., Oct. 16-21.
 PAT MALONEY'S HUSH VISITORS (Frank W. Maloney, mgr.): Newark, N. J., Oct. 17, Oxford, Pa., 20.

TELEGRAPHIC NEWS

CHICAGO.

Changes at Prominent Theatres—Success of the Great Ruby—Jottings

(Special to The Mirror.)

CHICAGO, Oct. 18. We have "changed partners" with a vengeance this week, for Lord and Lady Algy, Arizona, and The Christian have left us, to be succeeded by His Excellency the Governor, Cyrano de Bergerac, and The Prodigal. The only attraction remaining at the downtown houses is The Great Ruby at McKivick's and Manager Litt's splendid production promises to break records at the popular playhouse, as it has been played to capacity since the opening, notwithstanding the fact that "The Great Ruby" challenges it at Sam T. Jack's across the street.

Three sons of well-known theatrical fathers gave us a taste of their quality here last week, by the way. They were: Algy, Whitehead, son of his grand old "pop," Joe Whitehead, who made a hit in Lord and Lady Algy at the Columbia; a son of George Osborne, who did a most artistic servant bit in the same play, and Lionel Barrymore, who remained one of dear old "Harry" in Arizona at the Grand.

We owe much to "Harry," I might say, and this week he contributes his beautiful daughter, Ethel, in His Excellency the Governor, with the usual characteristics of the talented family. The play was given last night before a large and well-pleased audience, opening a three weeks' engagement at the Columbia. Miss Barrymore, Ed Stevens, and Newton Lindo carried the burden of the fun making with credit, and the business should be as big as that accorded to Lord and Lady Algy, in which William Faversham proved himself an artist. His jag was lovely. I wonder where he gets his liquor. If he obtained it up in my police district it would be a tragedy instead of a comedy.

Viola Allen said farewell in The Christian at Powers last Saturday night and was succeeded by Olga Settemore to-night in The Prodigal. She received a fitting welcome. It is probable that her new play, Sappho, by Clyde Fitch, will be given its first presentation next week. John Glendinning, a sterling actor, is her leading man, sharing the principal roles with Hamilton Revelle, whom we like last season, and Taylor Holmes, a young Chicagoan, is also of the support.

The trained and capable actor always makes himself felt in a play, and that why Frank Leese is making such a hit in The Great Ruby at McKivick's. Yesterday afternoon and evening for Her Sake, Edwin Gordon Lawrence's drama of Russian life, was given at the Lyric, and the management has referred for the first time here the dramatization of The Choir Invisible, James Lane Allen's story, the cast being headed by Henry Jewett, Lester Longman, and Meta Maynard.

Our old, and fellow townsman, John W. Dunne, left Chicago yesterday with his charming wife, Mary Marble, to make New York their future home.

Augustus Thomas left the Grand Opera House last night, after his management of Richard Mansfield opened to-night in Cyrano de Bergerac before an immense audience. During the Mansfield engagement The First Violin will be produced.

Ada Somers McWade, who made a hit in The Great Ruby at McKivick's, returned from her St. Louis engagement yesterday. Her new Japanese "Gaijin Song," in costume, is said to have made a sensation.

Ernest Hastings, the new and charming actor, is at the Lyric, and a better chance this week as Jim Hadden in Mizora than he had in The Ensign last week.

Nothing appears to interfere with the success of the Castle Square Opera company. The Stradabaker is filled every night. Rigoletto was splendidly presented to-night and Iolanthe is underlined.

Quida's novel, "Moths," dramatized under the title of Beyond Heria after the late Bartley Campbell, I suppose, is the luck bill at Hopkins this week, with Alexander Gaden and June Holly as additions to the company. Next week the Colonel will present a play without a name and allow the audience to give it a title for a \$50 reward.

The Three Musketeers was succeeded at the Grand Northern yesterday by M. B. Leavitt's The Spider and the Fly.

Black Patti's Troubadours, who played to the capacity of the Academy of Music last week, were succeeded there yesterday by The Man of Mystery, from the Lyric, and the dusky star went up to the Alhambra to follow J. K. Emmett and Lettie Gilson.

Melodrama, the red fire order still obtains over at Howard's, the bill this week being Diamond Dick. Last Friday night the Northwestern Fast Mail was held up within fifty miles of Chicago, a train and the express car was robbed of \$25,000. The police and Lincoln J. Carter were at once notified.

On the Stroke of Twelve is the offering this week over at the Bijou and it will be followed by Human Hearts.

Paul Dresser was in a box at the Alhambra last Friday night when William West, of the company, was taken ill. Manager J. M. Ward persuaded Dresser to go on for the part, and he played it well. Broadhurst, who had been playing at Jones will soon be seen at the Grand Northern, and Henry Arthur's On the Wabash and De Sombett's new farce, An Easy Mark, are early offerings at the Lyric.

Vague rumors are that the management of the Columbia will give up that theatre on Jan. 1 and transfer the bookings to the Dearborn. I have had no opportunity to verify the report. The story is that the Columbia is to be transformed into an office building.

BOSTON.

Busy Week at the Hub—The Actors' Fund Benefit—News Notes.

(Special to The Mirror.)

BOSTON, Oct. 18. Boston is a one-week stand this week, for, although several changes of bill are made, each is for one week only, and next Monday every house in the city will make a change of bill, something that rarely occurs in the middle of the season.

Joseph Jefferson returned after an absence of two seasons to the Boston Theatre. Rip Van Winkle will be the bill all the week until the closing night, when The Trials will be the attraction.

James K. Hackett opened his second annual engagement at the Hollis, in Rupert of Hentzen, which was so well liked here last season. Hackett is quite a social favorite in Boston.

The sign of the Cross began a week's engagement at the Museum to-night, the principal change in cast from that of last season being the return of Gertrude Boswell in the part of the boy Stephanus.

At the Grand Opera House was the only new play of the week—We Uns of Tennessee, which was well presented by Elmer Granat, George Sherwood, Ade Warner, Bert G. Clark, and others.

John Craig has his innings at the Castle Square this week in Boucicault's old character in The Jilt, which is given by the stock. A revival of Too Much Johnson will follow.

New York Day by Day has been removed from the Bowdoin Square to the Grand Dime, while its place has been taken by the other half of the stock in The Devil's Mine.

This is the last week of the engagement of "Way Down East" at the Tremont. It has had the longest run of the season here.

This is also the last week of the engagement of Julia Arthur in More than Queen at the Park.

Dewey worked and have part of the time with the theatres last week. The parade occurred just at the hour of the Saturday matinee, and the intended patrons cut off by the street-car blockade, but when it was all over there was a wild rush, and at night it was a case of standing room only everywhere.

Everybody is looking forward to the great benefit of the Actors' Fund at the Boston, Oct. 20, and the prospects are that the attendance will be the largest it has ever been in the history of Boston. That is as it deserves to be. The money which has many admirers here, and the bill will be the strongest ever given at a local benefit. Twelve companies, representing 310 people, will take part, and the entertainment will last from noon until five o'clock. Joseph Jefferson will be seen in Lord Me Five Shillings, some of the Bostonians, James K. Hackett, "Way Down East," The Sign of the Cross, We Uns of Tennessee, The Devil's Mine, The Howard, the Palace, and Austin and Stone's will make a memorable entertainment.

There promises to be a lively time in Boston as a result of the Sorrows of Satan, and he may not be the only one to have sorrows. For some time it had been announced that the play would be one of the attractions at the Grand Opera House, the date being Nov. 13. Then the collapse of the Boston, and the first of these was taken by The Sorrows of Satan. Frank G. Arnette has been in town doing advance work for the production, which is announced for next week, while Manager Magee also announces that it will be seen for the first time here at the Grand Opera House. And there you are!

A large party of Cadets and other friends of R. A. Barnett chartered a private car and went down to Portland to-day to see the first professional performance of Three Little Lambs. When this attraction is given at the Tremont next week the new drop curtain, representing "The Birth of the Perfume," will be shown for the first time.

Henry Woodruff would have been one of the ushers at the Tudor-Higginson wedding, which was the first society event of the week, but the opening of his season with Anna Held's company made it impossible for him to be present.

Joseph Grimmer has been in town for several days. I understand that arrangements have been completed

so that H. A. Clapp will remain as dramatic critic of the "Advertiser," the position which he has filled with such distinction for a number of years.

R. A. Barnett read his new extravaganza, Miledi and the Misdemeanors, at the last week, and Harry L. Hearts, the composer, played over the music. It is a burlesque of Dumas' story, and is in three acts. Edward W. Corliss, who wrote the music for Queen of the Harem, has composed several numbers, and George Lowell Tracy will do the orchestration. The rehearsals will begin under the direction of the author, and the production will be at the Tremont in February.

John H. Scheriff has been visiting friends in New York during the past week.

Elita Proctor Otis' Boston friends were interested in the publication in the "Post" of a rumor that George H. Wells, who is negotiating for an Australian tour of Zaza with her in the title-role.

Sheridan Block made a decided success at the Hollis last week with Richard Mansfield, playing De Guiche in Cyrano de Bergerac.

Anna Held will come to the Boston to take the last two weeks of the time left vacant by the collapse of An Arabian Girl.

JAY BENTON.

PHILADELPHIA.

Business Booms in Quakerstown—May Irwin's Big Hit—The Amusement Menu.

(Special to The Mirror.)

PHILADELPHIA, Oct. 18.

Last week an era of theatrical prosperity struck the Quaker City. Every place of amusement played to profitable business, and in many cases standing room only. The attractions were all of a good order, and are equally so for this week, and to judge from the openings to-night they are negotiating large returns.

May Irwin, in Sister Mary, is in her second and last week at the Chestnut Street Theatre, playing to capacity. Miss Irwin has made the hit of her life, and holds three-quarters of the time.

New songs, "What Did My Do," and "He Certainly Has a Soft Spot for Me," are destined to become immensely popular. Oia Humphrey has joined the company, replacing Mabel Norton, whose She Loved Him, with J. E. Dodson, Oct. 23.

Mr. and Mrs. Kendal in The Elder Miss Blossom are the fashionable event of the season. The Chestnut Street Opera House is crowded and every one is delighted with the pretty and wholesome comedy. The supporting company, thoroughly English, is of the usual standard, and only makes the work of Mr. and Mrs. Kendal more brilliant. They will be followed next week by the new production of The Bostonians, Oct. 30. Chris and the Wonderful Lamp Nov. 13.

The "Johnnies" are out in force to-night to witness The Rounders at the Walnut Street Theatre. Dan Daily, Philia Rankin, and Thomas Q. Seabrook are in the cast. The Rounders remains for two weeks, followed Oct. 30 by Sporting Life.

Julia Matthews is in her third and last week at the Broad Street Theatre, her production of Barbara Freiliche is a great personal success, and aided by the stage settings and a large cast, is nightly received by crowded houses with great enthusiasm.

There is a diversion in the program of the evening regarding the liberties with tradition that Clyde Fitch has taken in the finale, the killing of the heroine, whose hair has turned gray over night, by a demented lover. The play is being revised with every performance. Francis Wilson Oct. 23.

The French Maid, with the original scenery and a first-class company, opened to-night at Gilmore's Auditorium. The production is a splendid one, and the cast, including Blain, Edith Murilla, Hattie Mostyn, Ed Rodway, Ramie Austen, Henri Laurent, Marie Wood, and Madeline Lewis are in the cast. Williams and Walker will follow.

The Durban-Sherer Stock company, at the Girard Avenue Theatre, with Alberta Gallatin added to the organization, are giving a notable performance of Woman Against Woman to their large clientele.

The last time the Durban-Sherer company, of favorites, Walter Edwards and Miss Gallatin are worthy of special praise. Next week, Master and Man.

At Foxburgh's Theatre the stock company in The Great Heart and others give a presentation that equals any production of this popular melodrama ever seen here. The stage settings and surroundings are handsome and costly. George Leacock, Carrie Radford, John J. Farrell, Jennie Ellison, and Florence Roberts do capable work. Lady Windemere's Fan is underlined.

Through the Breakers, with Maude Banks, J. Hay Cowar, E. D. Stevens, Leslie Haskell, and a company of sterling players, are giving a notable performance of Woman Against Woman to their large clientele.

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present two burlesques, The Yankee Millionaire, and The Village Postmistress.

The Lawrence Hanley Stock company did not play at Belleville and Alton last week, owing to Mr. Hanley's illness. He was laid up here with a bad case of malaria and rheumatism, and the dates were canceled. The company is still here.

The first Elks Thursday social of the season was held last week. M. B. Leavitt and many of The Spider and the Fly company were present. Hanley, Charles Ernest, Gus Williams, Rice and Barton, and other theatrical people were present.

Efforts were made last week to have the date of the Abbey-Gran Opera company in St. Louis, looked for the first week in November, at the Exposition, changed so as not to have it conflict with the Horse Show, but it was unsuccessful. Both will now take place at the same time, on the Coliseum part, and the other in the Music Hall.

Manager Short of the Olympic and Century Theatres, was all smiles last week, and was receiving the congratulations of his friends. It was because of the arrival at his house of a grandson. The boy is said to be very vigorous and healthy, and is the son of Mr. Short's only child, Mrs. Carl F. Wizes.

May Louise Argon is making herself quite popular at Hopkins' Imperial by her very clever work with the stock company. She was particularly good last week as Stella Darbisher, in Captain Swift.

The season at Harlin's thus far has been the best that has ever been at that house. Messrs. John Harlin and William Garin say the records have been broken each week since the season opened.

Ada Somers McWade, who played an engagement at the Columbia last week, put on a new Japanese act for the first time during her engagement. It made a big hit.

Albert Levering, who was here last week with His Excellency the Governor, was formerly resident manager of the Century, and during his stay was entertained socially nearly every night.

John Harlin was here a few days last week, having come over from Cincinnati to look after his St. Louis Theatre.

W. C. HOWLAND.

WASHINGTON.

The Choir Invisible—Janauscek as Meg Merrilies—At Other Theatres.

(Special to The Mirror.)

WASHINGTON, Oct. 18.

The Choir Invisible, Frances Hastings' dramatization of James Lane Allen's novel of the same name, was produced by the Henry Jewett dramatic company, at the Lafayette Square Opera House, Washington, D. C., on Friday last. The production was on account of the non-arrival of the scenery. The first-night audience tested the capacity of the theatre and for the two remaining performances there was a like attendance. The cast was as follows:

General Wilkinson W. Mury
Reverend James Moore Wilfred Clarke
John Gray John L. Weber
John Gray John L. Weber
Charles O'Bannon Henry Jewett
Joseph Holden Vaughan Glaser
Peter Springle O'Kane Hillie
Horatio Tarnish Lawrence Hestline
Marshall J. P. Cairns
Paterson Herbert Brenon
Zeb Fanny Golden
Evelyn Edwin James
Edwin Charles Edwards
Mrs. Falconer Frances Hastings
Mrs. Falconer Mary Maynard
Kitty Rotherham Alice Hunt
Kitty Rotherham Alice Hunt
Phoebe Lovejoy Ada Gilman
Mother Ferguson Sarah Sumner

The play is readily accepted as a production of great importance, and the presentation was received by the audience with a manner as to justify the prediction of a popular success. The telling of the story of life in Kentucky a century ago is a marvel of poetical description, and while it is claimed that the subject is somewhat lacking in dramatic action the beauty of the word picture is a triumph for the dramatist, Frances Hastings, who has made her task most successfully, bringing out intelligently the principal interest and characters of the book.

The scenic artist, Mr. Hastings, lent a charm and intelligence that satisfied all requirements. On the opening night, at the close of the second act, after the thorough thrashing given Charles O'Bannon by John Gray, the curtain fell seven times, there were four calls for Mr. Jewett, two calls for Mr. Jewett and Miss Hastings, and a company call. Miss Hastings received a large number of floral pieces. Other personal successes were made by Wilfred Clarke, Lester Longman, Vaughan Glaser, O'Kane Hillie, Mary Maynard, Alice Hunt, and Ada Gilman. The costumes of the time when Washington was President were effectively reproduced from designs by Miss Lovell.

Yours truly, the scenery was from the brushes of Physic, Young, Hawley, Hamilton, and Plaster.

Francis Wilson presented Cyrano de Bergerac to-night at the Columbia Theatre. In Paradise will follow.

Anna Held, supported by Charles A. Niglow, who is featured, commenced the week at the New National Theatre in Papa's Wife to a large audience, and both plays were given to a large audience.

An adaptation from the French and is thoroughly bright and interesting. The principal character, impersonated by Miss Held, is that of an unsophisticated French girl, who, through the influence of a French nobleman, is introduced into the life of a dissipated old Frenchman.

The latter has a son who is extremely moral, as well as good looking, and as it is he who has the bills to pay he usually represents the introduction of a new mother into the family.

The lady, however, at the wedding breakfast his views are altered materially. Mr. Niglow is a competent music teacher who has composed a comic opera and become entangled with a queen of burlesque, and he shines brilliantly in the fun making. Capital work also is done by M. A. Kennedy, Harry Woodruff, Henry Bergman, George Marion, Isabelle Eversson, and Jacques Lemaire, who will be seen next week.

At the Lafayette Square Opera House Madame Janauscek appears as Meg Merrilies, supported by an excellent company. A well filled and enthusiastic gathering witnessed the performance of the superb interpretation of Scott's famous character.

Some of the principal characters are: Paul Kester's new version of Guy Mannering makes Meg the dominant figure of the play. The Milton Aborn Opera company will follow.

When Louis St. Louis, the famous French Musician, opening to a full house. The principal characters are strongly presented by Ida Glenn, Helen Corlett, Joseph Crowell, J. K. Hutchinson, Harry Bewley, and Joseph Murray and Mack in Finnigan's Hall are underlined.

A very large body of Washington Elks are on hand to-night at the Grand Opera House, where Hyde's company are the attraction. In compliment to Manager James Hyde and Helen Mora, who made last year's honorary life members in the lodge.

Leo Dietrichstein, of At the White Horse Tavern, was out of the cast Friday night and his role was filled acceptably by Louis Allen. Mr. Dietrichstein was unexpectedly delayed in New York by the rehearsals of his play, The Song of the Sword, which E. H. Southern is to produce.

For many years past, the dramatic critic of the "Post," left for New York Friday to assume charge of the press work of the Liebler Company. Mr. Holcomb will be succeeded as dramatic critic by Louis A. Felt, who designs the managing editorship of the New Haven, Conn., "Register" to return to Washington.

The popular Engstrom Sisters, of the Reuts-Santley company, are prime favorites here. At the Lyceum Theatre to-night their act was considerably lengthened by the applause and encores.

JOHN T. WARDE.

BALTIMORE.

A Season of Opera—The Week's Attractions—Items of Interest.

(Special to The Mirror.)

BALTIMORE, Oct. 18.

Blanche Walsh and Melbourne MacDowell were seen at the Academy of Music this evening in La Tosca. Joseph Jefferson will occupy the Academy next week, in addition to the many capable teachers already engaged for the school, she has added the name of Albert Gerard-Thiers, who is well known in the musical world and who will give the students in the regular course valuable solo training, and also will have entire charge of all the music connected with the matinee performances through which the pupils of the school are presented to the public each year.

Mr. Gerard-Thiers has been eminently successful in vider culture in New York for many years, and in addition to the instruction given pupils of the school he will also conduct private lessons in voice culture. The number of pupils at the opening of the school this season proves the great popularity of Mrs. MacDowell's capable method of dramatic instruction.

The severe preliminary examination, which enables her to determine the fitness of any applicant for the stage, insures classes of talented young men and women, who are able to make rapid progress under the strictly practical method of instruction for which she is noted. Her long experience on the professional stage, and the fact that her instructors are also practical people, has done much toward the successful results of her dramatic training in the past and placed upon the professional stage many of her graduates, who in nearly every instance have proved a credit to the school.

FLORENCE ROCKWELL.



Photo by Rockwood, New York.

Florence Rockwell, as Meg Ronalds, was very little behind Mr. Russell in the hearts of the audience. She is a charming girl with a sweet, clear voice, and played the part with great feeling. (Hon. John Grigsby).—Detroit Tribune.

this latter play his personal supervision in rehearsal, which would have been impossible had it been presented at this evening. The usual large Lyceum audience greeted the company to-night, and warmly applauded the efforts of its members. The play was well produced and the company sustained its reputation.

Darkest Russia is the attraction at the Hollis Street Theatre, where it had an excellent opening house. The play is well staged, and is presented by a competent company among the members of which are Herbert Fortier, Katherine Willard, and Kate Jepson. Next week, Thomas E. Shea.

Sarah Truitt made a most interesting Camille at the Lyceum to-night. She was well supported by Robert T. Haines as Armand.

Contracts were signed last week between Edgar Strass, manager of Music Hall, and the Milton Aborn Opera company, by which this company will inaugurate a lengthy season of grand, standard and comic opera, in English, at popular prices, commencing Nov. 11. The first week to be presented will be a spectacular production. Among the stars who will appear during the season are Clara Lane, Laura Millard, Maud Lillian Bell, Amelia Fields, Eleanor Kent, Edith Bradford, Hattie Arnold, J. K. Murray, Charles O. Bannock, George Bessworth, George Quibb, Harry Brown, Albert A. Far, John Read, W. H. Clark, Milton Aborn, and J. Aldrich Libby.

The initial concert of the fifteenth season by the Boston Symphony Orchestra will be given at Music Hall on the evening of Tuesday, Nov. 7.

A Little Ray of Sunshine closed its season at Ford's on Saturday evening. The business of the week had not been particularly good, which was an informed was the cause as to the entire season. The play, however, was an excellent one and was delightfully acted.

Hamilton J. Castner, brother-in-law of Manager John W. Albright, Jr., died during the past week. Scott Cooper made up last week in The District Attorney, to strongly suggest Richard Croker. It was an artistic piece of work and Mr. Croker would have felt flattered.

The Lyceum's matinees are attended almost exclusively by women and children, and will convince any one of Baltimore's right to a reputation for pretty girls.

The Dawn of the Drama is the subject of the new curtain that was raised at Ford's Grand Opera House for the first time this evening. It is a superb piece of artistic work by Gates and Murage.

HAROLD BUTLERIDGE.

CINCINNATI.

Opening of the Columbia—Roland Reed at the Grand—Other Bills.

(Special to The Mirror.)

CINCINNATI, Oct. 18.

Manager Anderson's new theatre, The Columbia, opened yesterday under most auspicious circumstances. The house is on the west side of Walnut Street, midway between Fifth and Sixth Streets, and runs back to Lodge Alley, taking in the old Fountain Square Theatre, in fact, the entire block.

The entire interior of the building was torn down and the stage put at the west end instead of the east. The premises at the north end of the house were scaled, glass increased, and the theatre proper, and its seating capacity is now twenty-five hundred. The Walnut Street front is three stories high and of stone. The entrance is from Walnut Street by a broad corridor, about eighty feet long, paved with mosaic tiling. The floor is of Italian marble. The light comes from incandescent bulbs on the ceiling, which are covered by cut glass bowls, giving out prismatic colors. The ticket office is on the right, and the way down from the street,

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - - OCTOBER 21, 1899.

Largest Dramatic Circulation in the World.

THE CHRISTMAS MIRROR.

Preliminary work is now under way on
THE CHRISTMAS MIRROR, which will be
published early in December.

For many years heretofore the Christ-
mas number of this journal has been made
a distinct publication, entirely separate
from the regular MIRROR. This year it
will be published under a new plan. It
will be embodied with the regular number
of THE MIRROR for the week of its publi-
cation, and thus will contain, in addition
to the special literary and pictorial features
that have made the Christmas number
known the world over, all the news and
record features of the regular MIRROR.
And THE CHRISTMAS MIRROR for 1899,
although this new plan will make it far
more valuable than a distinct publication
would be, will be sold for 25 cents, or one-
half the price heretofore charged for the
Christmas number.

The combined Christmas and regular
MIRROR will involve from eighty to one
hundred pages. The characteristic features
of a Christmas publication will be retained,
but they will be supplemented by new
features that will give an unusual value to
the number. Pictorially, an effort will be
made to surpass all former publications of
the kind, and special pains will be taken
to excel all former attempts also in the
quality and variety of the literary con-
tents.

THE CHRISTMAS MIRROR always has been
a great advertising medium. The forth-
coming number will excel all former num-
bers in advertising value, embracing as it
will the great regular circulation of this
journal—the largest and widest circulation
of its kind in the world—in addition to the
large special sale that is assured to it.
Intending advertisers should bear these
facts in mind and make sure of early rep-
resentation in the pages of this publica-
tion.

THE increasing employment of the stage
as a medium for advertising the products
of enterprising but misguided tradesmen
becomes almost appalling. At a local thea-
tre comedians have proclaimed the alleged
virtue of certain cigarettes projected by the
business-manager of the house; a comic
opera has had a big advertisement of some
sort of malt liquor prominently featured in
its best scene; a chorus of young women in
another production have chanted the praises
of a particular biscuit, punctuating their
song by tossing samples into the parquet;
and many like offences might be noted. This
sort of thing may profit some one, but it is
very bad advertising, for sensible citizens
resent the thought that they have paid for
it as an incident of dramatic entertainment.

ARTISTIC ESSENTIALS.

LUDWIG BARNAY recently, in an article in
a German magazine, urged the necessity in
his country of an academy to be supported
by the government where the art of acting
should be taught thoroughly and practi-
cally. BARNAY contended that such a
school would be as legitimate a govern-
mental project as are the practically free
schools for instruction in painting and
music fostered by that country.

If the principle of subsidizing theatres
that is followed in Germany in common
with several other European countries is
a right principle—and it undoubtedly has
had much to do in developing and dignify-
ing the theatre in those countries—it would
seem that BARNAY's idea of educating those
that might act in the State theatres is
sound. While a majority of the States of
Europe paternally foster the theatre by
actual support or subsidy, France alone, it
would appear, pays attention to the pre-
liminary training of actors. In the French
Conservatoire pupils are directed to the ly-
ric or the dramatic stage, as their gifts de-
termine. The representative theatres of
other European countries are recruited
from those actors that are developed by
experience and rise from the ranks, much
as the best theatres in this country are re-
cruited. From time to time it has been
proposed to establish a national theatre in
this country, under support of the Govern-
ment, and seemingly vain hopes have been
expressed that a model theatre, with an
educational adjunct, might be established
here by private endowment. But so far
as this country is concerned the govern-
mental project appears to be impossible, as
it is foreign to the scheme of government
here. There are no purely national schools
for any art in the United States. On the
other hand, such schools would seem to be
a natural outgrowth of the paternalism of
most European governments. Of course
although France is now a republic, its tra-
ditions and habits are quite unlike those
of any other republic; and particularly unlike
those of this republic; and its paternal edu-
cational institutions date back to its older
form of government. There would seem,
however, to be no doubt that a theatre on
national lines, with a school for actors,
might properly be established and sup-
ported in this country by private endow-
ment—but that is a matter for higher
general development and another century.

BARNAY's argument for a school in Ger-
many was based on the truth that to be a
great actor one must know how to speak
and to carry the body. A great actor must
be as sure of his voice as a great singer is,
and his physical control must be as perfect
as is the control of his voice. BARNAY him-
self, however, like most great actors outside
of France, doubtless has come to his per-
fections through the impulse of his own
genius, and without other than the careful
self-training that most types of genius are
forced to employ. But it is unquestionably
true that means for training are as essen-
tial in the art of the actor as they are in
other arts; and that even mediocrity may
be adorned by the schooling that will im-
part vocal control and grace of carriage.
In their modest way the private dramatic
schools of this country—or the best of them
—do something to these ends; for the care-
ful observer will note that the novices they
introduce to the stage are far superior to
the novices that entered the theatre under
the conditions that controlled a few years
ago, and further back, in the so-called
"palmy days." And yet the palmy days
produced dramatic giants, the like of which
cannot be found in the theatre, although it
is probable that the marvels of those giants
will be paralleled by actors yet to be devel-
oped.

It is only when the truly great actor is
seen in juxtaposition with the ordinary
actor that the vital values of voice control
and physical expression can be fully appre-
ciated. The great actor, in using his voice,
makes the rhythm of his lines fluent with
their meaning. His emphasis and pauses
are at once natural to the words he speaks,
and to the emotions they in part illustrate.
The ordinary actor, on the other hand, is
apt to limit his reading mechanically to the
formal structure of the lines he speaks, and
in many cases the very volume or the lack
of volume of his breath controls him with-
out reference to the meaning of his speech.
All but very great actors, too, are lavish
in gesticulation. In the great actor the
minutest motion means something, and the
great actor never gesticulates without an
accompanying significance. As a great
critic has remarked, "Gestures to be effec-
tive must be significant, and to be signifi-
cant they must be rare. To stand still on
the stage and not appear clumsy or un-
graceful is one of the elementary difficul-
ties of the art, and one that is rarely mas-
tered." The theatre grows more artistic

for every school expertly conducted that is
established to instruct dramatic novices in
these elementary and often ignored essen-
tials of the actor's art.

PERSONAL.



BRADFORD.—Above is a good portrait of
Charles Bradford, the well-known press rep-
resentative, who for two seasons has been as-
sociated with Charles E. Evans and W. D. Mann
at the Herald Square Theatre. Mr. Bradford
is now in advance of The Highwayman.

IRWIN.—May Irwin's annual engagement at
the Bijou Theatre, in this city, will begin on
Oct. 27 in her new play, Sister Mary.

LLOYD.—Lilli King Lloyd, daughter of Ar-
thur Lloyd, the English comedian, and grand-
daughter of the tragedian, Thomas C. King,
will accompany Sir Henry Irving on his forth-
coming American tour.

NORWOOD.—Adelaide Norwood, of the Castle
Square Opera company, made her first appear-
ance this season at the American Theatre on
last Wednesday night as Juliet. Miss Nor-
wood took the place of Yvonne de Treville,
who was indisposed, and received a cordial wel-
come from the audience.

JEFFERSON.—Joseph Jefferson addressed
Yale undergraduates at New Haven last Mon-
day week on the art of acting and the genius
of Shakespeare, and at the close of his talk
answered several questions pronounced by the
students. He did not think the old style of
English verse could be revived; thought the
older plays superior to the modern; approved
vaudeville as a needed form of amusement for
a certain part of the public; and was of the
opinion that the tendency of the modern stage
was far above that of the stage of the time of
the Restoration.

SOTHERN.—E. H. Sothern has postponed
until Oct. 24 his production of Leo Dietrich-
stein's play, The Song of the Sword, which had
been announced at Daly's for last Thursday.

IRVING.—Sir Henry Irving, Ellen Terry,
and the London Lyceum company sailed from
England on Sunday for this city. On Oct.
4 Sir Henry laid the memorial stone of the
new Victoria Theatre, Great Clowes Street,
Lower Broughton. THE MIRROR acknowl-
edges an invitation to the ceremony by cour-
tesy of Managers Hardie, Von Leer, and Gor-
dyn.

PAGET.—Ffolliott Paget arrived in New
York last week, after spending the Summer at
her home in England.

DALY.—Mrs. Augustin Daly, much im-
proved in health, returned to New York last
week from London, whither she had gone five
weeks before to arrange business matters con-
nected with the estate of her late husband.

NETHERSOLE.—Olga Nethersole and her
company left town on Friday for Chicago,
where they opened last evening in The Profligate.

PLANCON.—Pol Plancon came into port
last Friday from Europe, and will join the
Maurice Grau Opera company in Montreal this
week.

DALY.—Dan Daly resumed his original role
in The Rounders at the Casino on Saturday,
and will visit Philadelphia and Brooklyn with
the company.

DAVENPORT.—RANKIN.—Harry Davenport
and Phyllis Rankin will soon return to the
London cast of The Belle of New York.

ROSE.—Edward E. Rose, now rehearsing the
E. H. Sothern company in The Song of the
Sword, will, immediately after the production
of that play, begin rehearsing the James K.
Hackett company in The Pride of Jennico.

BLOCK.—Sheridan Block has won an em-
phatic success as the Comte de Guiche in
Richard Mansfield's production of Cyrano de
Bergerac. A prominent Boston critic has
pronounced his portrayal a well nigh perfect
one.

TILBURY.—Zeffie Tilbury was burned se-
verely recently by the overturning of a lamp at
the residence of her mother, Lydia Thomp-
son, at Margate, Eng.

WILLIAMS.—Mrs. Barney Williams has re-
turned to her residence in this city, after sum-
mering in the mountains.

HUMPHREYS.—Mr. and Mrs. Joseph Hum-
phreys arrived on Saturday from England,
whither Mr. Humphreys went to stage The
Christian. Mrs. Humphreys sang for several

famous vocal teachers while abroad and her
voice was highly praised.

GILLETTE.—William Gillette's tour in his
new play, Sherlock Holmes, will begin next
week in Buffalo.

BERNHARDT.—COQUELIN.—Sarah Bernhardt
and M. Coquelin will tour America next sea-
son, under Maurice Grau's management, pre-
sented Hamlet, Cyrano de Bergerac, and Ros-
tand's new plays, La Samaritaine, The Eagle,
and another, said to be based upon Madame
Bernhardt's career.

CHURCH SERVICE FOR PLAYERS.

While playing recently in Union City, Pa.,
Charles Mortimer received from the Rev.
Harry Howe Bogert, rector of St. Matthew's
Church, in that city, the following letter:

MY DEAR SIR.—I shall be very glad to welcome
you and your good company in our little church
to-morrow morning at the eleven o'clock service.
I shall have a special sermon for you.

Mr. Mortimer and his company attended in
a body and were cordially received by rector,
wardens and vestry. The church was crowded,
but pews had been reserved for the players.
The rector, taking for his text Acts XIX, 29,
"They rushed with one accord into the thea-
tre," gave a very interesting and thoughtful
discourse.

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SUBSCRIBER, Denver, Colo.: Action in either
case would be illegal without proper authority.

F. V. Springfield, Ill.: Write to the proprietor
of the Eagle Hotel, Peckskill, N. Y.

INQUIRER: The rosters of Fitz and Webster's
companies were published in last week's MIRROR.

READER, Milwaukee: Elsie Leslie first appeared
in The Prince and the Pauper at the Broadway
Theatre in this city on Jan. 20, 1899.

M. J. F.: You can obtain the information you
desire by carefully perusing the vaudeville pages
of THE MIRROR, especially the columns devoted
to correspondence from the various cities.

SELLERS, Cranford, N. J.: The one thousandth
performance of John T. Raymond as Colonel Mul-
berry Sellers in The Gilded Age occurred on Jan.
11, 1878, at the Park Theatre in this city.

E. R. Chicago: The position you mention is
generally open only to employees with experience
in minor places, and would not be entrusted to a
person without some practical knowledge of the
theatre.

FREDERICK, Indianapolis: I. Walker Whitehead
is engaged to play the title-role in Ben Hur, to
be produced during the season at the Broadway
Theatre, this city. 2. R. D. Maclean and Odette
Tyler are touring in Phroso.

ADVERTISER, New York: The role of Little
Billie in Trilby was originated in London by
Patrick Evans at the Haymarket Theatre, Oct.
30, 1895. H. V. Edmond replaced Mr. Evans in
the part soon afterward.

BRITISHER, Albany, N. Y.: Arthur W. Pinero's
The Weaker Sex was first produced at the Thea-
tre Royal, Manchester, England, on Sept. 28,
1888, and was first seen in London at the Court
Theatre, on March 16, 1889.

G. H. AND E. A., New York: Chorus voices are
tried at the American Theatre on Thursday after-
noons between one and three o'clock. Apply at
the stage door. At present voices are tried daily
at the American Theatre for the Castle Square
Opera company, St. Louis. Selections are made
solely upon merit.

D. C., Hot Springs: There is an electric foun-
tain at the entrance to Prospect Park, in the Bor-
ough of Brooklyn, New York city. It is used only
during the warm weather. It belongs to the city,
but the light is supplied by the trolley companies,
who reap the benefit of very large traffic on the
nights when the exhibitions are given.

INQUISITIVE: Charles Wyndham, the noted
English comedian, is the son of a physician, and
himself took a medical degree. He did not prac-
tice medicine until he enlisted as a surgeon on
the Federal side in the American Civil War, in
1863. Two years previously he had made his
first appearance on the stage at Mrs. John Wood's
Olympic Theatre, New York. His first London
appearance was in 1866, when he played Sir
Arthur Lancelles in All that Glitters at the Roy-
alty Theatre.

MUSICIAN, New York: Aida was first produced
in 1871, and marked a complete change in Verdi's
style of composition. His earlier works were en-
tirely in the manner of the old Italian school.
Aida was so thoroughly different from them that
many of the critics of the time accused Verdi of
imitating Wagner. This, however, was unjust to
the composer, as will readily be seen by a careful
study of the score. The opera was written by
order of Ismail Pacha, who desired to open his
new theatre at Cairo with a work upon an Egyp-
tian subject. The idea of the libretto was taken
from the writings of Mariette Bey, who had dis-
covered the story in his researches in Egyptology.
The plot was first set forth at length in French
prose by Camille du Locle in collaboration with
Verdi, and was afterward translated into Italian
by Ghislanzoni.

THE USHER.



On Friday afternoon of this week at the Boston Theatre there is to be a monster benefit for the Actors' Fund. Twelve companies will be represented in the bill, and the sale of seats, which began yesterday, indicates that the house will be as large as the merits of the entertainment and the cause of the appeal deserve.

There has been no Fund benefit in Boston for two or three years, and this affair, which James W. Morrissey has been deputized to manage, will start the season's benefit campaign gloriously.

Jacob Litt, who was recently elected a member of the Board of Trustees of the Fund, is taking a practical and active interest in the plans of the Benefit Committee. He has tendered the Broadway Theatre for a performance some time next month, and he has also announced his intention to arrange for benefits in his theatres in Chicago, Milwaukee, and Minneapolis.

The Benefit Committee makes a wise departure from custom in thus organizing benefits early in the season. Hitherto performances for the Fund have usually taken place in the Spring, when there is always a plethora of benefits and when public interest in such special entertainments is apt to be more or less apathetic.

Sir Henry Irving has sailed for this side, and while he is making his leisurely sea voyage on the *Marquette* preparations are going forward for a splendid dinner to welcome him at the Lotos Club on Saturday evening, Oct. 28.

This will be the first of the club's monthly dinners for the season, and the members will gather in force to cheer Sir Henry on the eve of his American tour.

Several banquets have been tendered to Irving by the Lotos in the past, and they are recalled as among the most successful and enjoyable in its history.

The *Chronicle* of the Rochester *Democrat* and *Chronicle*—who writes not only with force, but with unvarying good sense about the theatre—records a protest against the absurd use of the word "presents" in managerial announcements now common.

"About every manager in the country," says the *Chronicle*, "nearly all of them men whose names have no advertising value whatever, because the public as a rule doesn't care a rap who is the manager of a play," has followed the example of the chief instigator and probable inventor of this nonsensical custom. "All this is very ridiculous, because it is ridiculous for a practically unknown person to needlessly shove himself forward as the patron and introducer of a very well-known person. Why should these strangers be so superfluous as to insist upon 'presenting' to the theatrical public persons with whom it is perfectly well acquainted?"

Of course there is no good reason for this laughable practice. The man who originated it was an egregious egotist who loved and who still loves to plaster his uninteresting name all over the billboards and fences, and who recently has revealed a yet sublimer form of the mania by publishing in his advertisements his own complimentary indorsements of the plays that he "presents!"

In the Detroit *News-Tribune* there recently appeared a narrative by one of the passengers on the *Scotomas* of the trying experiences of the survivors of that wreck.

The narrator described a night spent by the shipwrecked on the rocks of the island where they were cast away. He asserts that the crew had secured a large quantity of champagne from the vessel, and that they indulged in a drunken debauch.

The members of The Sign of the Cross company, who were among the shipwrecked, according to the man who tells the story, refused to join in a "hymnal service," which he improvised, preferring to sing profane songs.

"At times," he asserted, "laughter like the shrill cries of peacocks came from the throats of the actresses of the theatrical troupe who had joined the masculine guzzlers, and it was not long before the women were ready to dance on the improvised table top, while drunken sailors whirled about the rocks in their shocking carousal."

Of course any one who knows the character of The Sign of the Cross company knows this preposterous story is a lie made out of the whole cloth.

The hearing by the Law Committee of the Council on the proposed amendment to the speculators' ordinance prohibiting the sale of

tickets within less than one hundred feet of a theatre was a farce, as might have been expected.

The speculators were ably represented, while several theatre managers were content with a perfunctory plea made by a lawyer to fame unknown.

There is no lack of proof that several managers of leading New York theatres are hand in glove with speculators, furnishing them with tickets and sharing in their profits. And these very men are usually the loudest denouncers—in print—of the speculator system.

W. C. Grigsby is the author of an interesting article in *Rough Notes*, a journal devoted to the interests of the insurance business, on the subject "The Theatre as a Fire Risk." Mr. Grigsby asserts that the modern theatre, owing to improved construction and fire-resisting devices, is not so frequently declined as formerly by insurance companies.

In constructing theatres, he says, numerous fire walls are essential. Where gas is used in the dressing-rooms every jet should be carefully protected by a wire screen. An asbestos drop-curtain is a necessary adjunct. Electricity is regarded as of secondary consideration, as it has largely reduced the risks of theatre fires; but electric wiring and lighting should be most carefully inspected. No sleeping rooms, tailor shops, or occupations considered hazardous should be permitted in a building used for a place of amusement. Smoking should not be allowed on the premises, or in the hallways or stairways leading to the theatre.

Besides making these recommendations, Mr. Grigsby finds, on analyzing the causes of fires in theatres during the past fifteen years, that incendiary fires predominate. In 1898 there were 147 fires in theatres in this country. Fifteen per cent. of these were of incendiary origin, seven per cent. were caused by cigar stumps, and eight per cent. were from defective electric wiring.

During the past fifteen years 1,108 fires occurred in theatres in the United States. The causes of 295 were unknown, 424 were due to exposure, while among the 389, whose causes were reported, 104 were due to incendiary, 26 to gas jets, 18 to defective flues, 15 to lamp explosions, while the others were due to electric wires, furnaces, matches, stoves, engines and boilers, chemical ignition, spontaneous combustion, plumbers' furnaces, candles, friction in machinery, etc.

Mr. Grigsby believes that a severe system of inspection is of far greater importance in places of amusement than even the quality of construction and the provision of numerous exits and escapes.

NOTES OF NEW THEATRES.

The new Opera House at New Castle, Pa., is now completed. The building was designed by J. B. McElfatrick and Sons, of New York, and is an up-to-date playhouse in every sense of the word. The lobby is decorated in green, ivory and gold, while the auditorium is finished in old rose, with trimmings of ivory and gold. The electrical effects are very fine, almost one thousand lamps being used. There are four boxes, and the seating capacity of the house, including lower floor, first and second balconies, is 1,300. The proscenium arch is 24 x 30 feet; the stage 34 x 62 feet, and the height to fly galleries 22 feet; to gridiron 40 feet. Steam heat is used. There are twelve dressing rooms with stationary wash stands and hot and cold water, heated by steam and lighted by electricity. Manager J. F. Geringer has looked after the comfort of both the patrons and the players in a most admirable manner. This house has filled a long felt want in New Castle, and its people are justly proud of it.

The New Lyric Theatre at Allentown, Pa., was opened on Oct. 10 with Lewis Morrison in Frederick the Great. The theatre was built by the owners, Joseph Martz and Son, and is leased by Mishler and Warman. J. B. McElfatrick and Sons are the architects and Fred Kettler is the decorator. The beauty and completeness of the house elicited profound admiration from all. One enters the house through a corridor that leads to the grand foyer. Here the decorations are in old rose, pink, salmon, blue and gold. The woodwork is cherry and the carpet a harmonizing red. To the left of the foyer are the manager's and box offices, and to the right a ladies' parlor and men's smoking room. Entering the auditorium, one finds a wide promenade at the rear of the orchestra. There is a similar promenade in the balcony that is reached by wide stairways. The decorations throughout are most artistic. The seats are of the most comfortable pattern and upholstered in red. The seating capacity is 1,483. There are eight boxes handsomely finished. A beautiful drop curtain is the work of H. Logan Reid, who also prepared a complete outfit of scenery. The proscenium arch is 34 x 29 feet and the stage 72 x 50 feet, and 64 feet to rigging loft. The dressing-rooms number eighteen and are furnished comfortably.

The barn-like structure, called by courtesy a theatre, that made Mobile, Ala., unpleasantly famous, has given place to a handsome new playhouse that opened Oct. 5 with Frederick Warde in The Lion's Mouth. The new theatre is situated in the rear of the Pollock Building, which is the old theatre transformed into a modern office building. The approach is through a passage, tiled in white marble, 16 feet wide and 76 feet long, and which opens into a spacious lobby. To the left of the lobby is a door which leads to a paved court intended as a lounging place for the patrons of the theatre between the acts. A fountain ornaments the centre of the court. The auditorium is 61 x 56 feet. The seats are so arranged as to give every one a perfect view of the stage. There are eight proscenium boxes. The stage is 61 x 38 feet, the opening being 31 feet 6 inches wide. The dressing-rooms are small but convenient, and are lighted by electricity and heated by steam. The workmen did not have time to color the wood work, and the walls and everything were finished in pure white, which presents a beautiful appearance. There are many exits. The seating capacity of the house is 1,278. The theatre is thoroughly up to date in every respect and has all the conveniences of a modern playhouse.

The New Century Theatre at Newark, N. J., was opened on Oct. 9 with the Brothers Byrne in Eight Bella. The theatre formerly was known as Jacobs'. Manager O. R. Neu has effected a complete transformation in the house. Nothing remains of the old theatre but the walls. The house is an exceedingly pretty one, artistically decorated in maroon, handsomely carpeted and with chairs of a comfortable pattern. A new electric plant has been installed, a ladies' parlor and a smoking-room added, and every possible provision made against fire. All the scenery and stage appliances are new. The theatre bids fair to become second in popularity to no Newark playhouse. Joseph Feder is Mr. Neu's representative, and J. E. Starks is the treasurer.

THE STOCK COMPANIES.

The stock company at the Théâtre Français, Montreal, under the management of W. E. Phillips, is doing a bigger business than ever this season. Week of Oct. 2 The Amazons was presented for the first time in Montreal. It went with a swing and dash that pleased every one. Helen Byron, Lillian Buckingham, and Helen Holland were particularly good. Lillian Schovelin and Editha Vaughan were well cast. Lucius Henderson gave a clever portrayal of the Viscount, and Thomas J. McGrane was a splendid Count. Others in the cast were Frank Nelson, Fred Webber, Walter Calligan, John Hart, and Harry Karger. The stage setting of Tangle Park was magnificent. F. J. Cunningham, the scenic artist, is doing fine work this year. A Woman's Power was presented last week.

Last week's bill at the Français was A Woman's Power. It certainly drew very large houses, and appeared to please all. Lucius Henderson played the vagabond artist in a conscientious manner. Helen Byron, as Lady Alicia, won much praise. Lillian Buckingham's cryer was among the best portrayals she has given. Frederick Webber was also very good, and Thomas McGrane made a distinct success in the heavy role. Frank Nelson's comedy work was capital. Others in the cast were Walter Calligan, Lillian Schovelin, Helen Holland, and Editha Vaughan. The stage management was thoroughly good, and special scenery was painted. This week Dr. Bill is produced.

The Valentine Stock company opened a Winter season at the Grand Theatre, Winnipeg, Oct. 2, presenting Romeo and Juliet the entire week. Business was not so large as anticipated, but the matinees were good. After this introduction, All the Comforts of a Home was given week of Oct. 9, opening to a full house. Jessie Bonstelle proved herself a charming and gracious actress. Edward R. Mawson, the leading man, is one of the best actors ever seen in the city. Jack Webster made a splendid Romeo, while the Misses Blanche, who were in the city with the Neill Stock company, increased their good reputations. The company has had the theatre redecorated, repainted and recarpeted. The orchestra has been increased and other improvements are contemplated. Little Lord Fauntleroy was given Oct. 12-14. The Three Guardsmen is the bill Oct. 16-18.

The Hopkins Stock company, Memphis, under the management of Colonel J. D. Hopkins, is now well into its second season. The fifth week opened Oct. 9 with The Ensign. Business has been particularly good, and the company has settled down to a successful season. The roster includes Fred Montague, Frederick Julian, Joseph O'Meara, Joseph W. Walsh, James Hester, William Robinson, E. T. Dudley, Eloy Crowell, Carrie Lamont, Margaret Terry, Edith Julian, and Nancy Gibson.

Under the City Lamps was the melodramatic offering of the Columbia Theatre Stock company, Newark, last week. The company made the most of their opportunities. Una Abell, Amy Stone, Virginia Jackson, Robert Neil, H. Coulter Brinker, and John J. Shaw scoring special hits. The Face in the Moonlight is the current bill.

Alberta Gallatin opened as leading woman of the Durban Stock company at the Grand Avenue Theatre, Philadelphia, yesterday. Walter Edwards is now stage director and Gilbert Ely associate stage director of this company. Monte Cristo was presented last week to large business.

C. Blanche Rice, ingenue of the Pike Opera House Stock company, was transferred temporarily last week to Manager Hunt's other company, the Grand Opera House Stock, at Indianapolis, to appear in Noë, which she did with much success. She returned to the Pike this week, playing in Saints and Sinners. While passing through New York en route to Cincinnati on the day of the Dewey parade, Miss Rice's luggage was lost in the crowd and didn't turn up for a week, necessitating the purchase by her of an entire new outfit, even to make-up.

Walter D. Greene's work in the widely different roles of Jack Chesney in Charley's Aunt and Maurice Deepwater in The Prodigal Daughter, with the Woodward Stock company, earned much favorable criticism in Kansas City.

The Shubert Stock company closed a five weeks' engagement at the Jefferson Theatre, Portland, Me., Oct. 11.

The stock company at the Standard Theatre, Philadelphia, headed by Miss Charlotte Tittell and Mr. Mortimer Snow, presented last week Hoodman Blind to the biggest business of the season. The two leading people, Miss Tittell and Mr. Snow, received deserved praise from the critics and numerous curtain calls from the patrons of the house, where they have become the greatest favorites Manager Jerome has ever secured.

Esther Lyon, the leading lady of the Grand Opera House Stock, New Orleans, has duplicated her Syracuse success and scored splendidly as Rachel McCreery in Held by the Enemy.

OBITUARY.

Joseph Rourke, an attaché of Forepaugh and Sells Brothers' Circus, was killed at Mattoum, Ill., Oct. 3, while helping to load the train. His remains were left behind, and but for the kindness of the members of the Frank C. Bostock Midway Carnival company, then exhibiting in Mattoum, would have been buried in the potter's field. The body was taken to the Midway, and under the canvas of the Hagenback was prepared for burial. A handsome casket was purchased, and all expenses, including transportation to the dead man's home in Kansas City, were met by subscription by the members of the Bostock company. Harry Hopkins delivered a touching tribute to the dead.

Harvey Mitchell died on Oct. 11 in Brooklyn, N. Y. He was born in Newburgh, N. Y., in 1835, and was a member of the first Old Folks' Concert company, organized in 1874. He was also one of the Idlewild Quartette, once well-known hereabouts and whose singing was a feature of Edwin Booth's revival of The Merchant of Venice, at Booth's Theatre. Interment was made at Newburgh on Oct. 14. A widow and a daughter survive.

Dan McCarty died at Bellevue Hospital in this city on Oct. 13, of pneumonia, resulting from apoplexy. Born in Cincinnati in 1864, he had become known as a jig and reel dancer, and with his wife, Amy Reynolds, who died last year, had appeared under the team name of McCarty and Reynolds.

Maxwell Hyams, oldest son of Manager Harry Hyams, of the Empire Theatre, Newark, N. J., died at his home in Jersey City, Oct. 9. The funeral occurred Oct. 11. Many floral tributes were sent by members of the profession.

Mrs. Margaret Crites, wife of Herbert Crites, the electrician, died in Chicago on Oct. 12, aged twenty-eight years. For a long time she was prominent as Maggie Hart in David Henderson's companies.

Edward C. Blackburn, for ten years correspondent of The Mirror at Haverhill, Mass., died in that city on Oct. 7, of consumption. He was thirty years of age.

Albert Hilton, for several years manager of the Grand Opera House at Fredonia, N. Y., died suddenly Oct. 5.

Mary Proctor Fluke, daughter of Mr. and Mrs. E. D. Fluke (Kate Woods Fluke), died on Oct. 12, at Poughkeepsie, N. Y., aged four months.

James A. Brady, comedian, acrobat and bridge-jumper, was killed by striking on a rock in the river at Sewickley, Pa., after a dive from a bridge.

GOSSIP OF THE TOWN.



Charles W. Swain is pictured above in the character of Watson in A Stranger in a Strange Land, now playing at the Manhattan Theatre. He has resigned from this company, having been summoned by Dr. Wolf Hopper to join him in London, and he will sail hence on Oct. 25. Mr. Swain is remembered especially for his clever work in Augustin Daly's production of The Geisha.

Harry Levy has closed as manager of A Hot Old Time in Dixie, and has rejoined A. G. Seamon's executive staff as business manager with The Sleeping City.

The Children of the Ghetto will be produced at the London Adelphi Theatre on Dec. 9 with Frederick De Belleville as Reb Shmuel. Liebler and Company will manage the production, being represented by Al. H. Canby, and George Clarke will direct the stage.

The Primrose Quintette have joined Murray and Mack in Finnigan's Hall. P. S. Mattox has replaced Harry N. Farron as agent for this company.

Kelly and Mason will star next season in a new three-act comedy, A Trip to Paris.

Annie Thompson, daughter of Denman Thompson, had a birthday dinner last Wednesday on the Academy stage with the members of The Old Homestead company as guests.

The Sydney, Australia, Critic contains an excellent portrait of Tom Browne, the whistler. Mr. Browne, who was sent out to reinforce Hoyt and McKee's company, is making the hit of his life in the antipodes.

Arthur C. Alston will give his personal attention to the tour of The Sorrows of Satan, which opened its season at Fall River on Saturday. The company is in Providence, R. I., this week.

Ned Newell and Frank Urban, of the Van Dyke and Eaton company, were made members of Davenport, Ia., Lodge, B. P. O. E., on Sept. 30. Every male member of the company is an Elk, and all belong to Davenport Lodge 298.

Edna Macbeth closed with Mabel Paige on Oct. 8 and opened with Cameron Clemons on Oct. 16, after a brief visit at Paterson, N. J., with her husband, Andrew R. Forsyth, of Kidnapped in New York.

Gustav von Seyffertitz arrived from Germany last Wednesday to resume his place with the Irving Place Theatre company.

Laura D. Shorter (Laura Denio) and Arthur Woodruff Jaffray were married in this city on Aug. 19, but the wedding was not announced until last week. Mrs. Jaffray is the daughter of Colonel John U. Shorter, ex-District Attorney of Kings County, N. Y., and her latest professional appearance had been in vaudeville with Rose Melville. Mr. Jaffray is the son of a prominent New York merchant.

Edwin Knowles' company, presenting Three Little Lambs, left town last Thursday by boat for Portland, Me., where they opened last evening.

Carlotta Nilson has been visiting friends in this city.

Signor Marconi, the wireless telegraphy man, enjoyed the performances at various city theatres last week as the guest of the managers.

Harry Le Clair, the Olympian Quartette, Julian Rose, the Bickells, Annie Buckley, and Leslie and Audley are all credited with individual hits in Over the Fence.

H. L. Hartel, stage carpenter with Remember the Maine, who was taken seriously ill two weeks ago, has recovered his health and rejoined the company at Massillon, Ohio.

It is reported that a handsome theatre will be erected at Raleigh, N. C., by Rigan Brothers.

Helen Lord will join in Gay Parade in Boston. In the suit of William J. Fleming against J. A. Sawtelle for royalties on Around the World in Eighty Days, a verdict in favor of Mr. Fleming for \$100 was rendered in court at New Bedford, Mass., last week.

Daniel Sully has announced that he will give six trial performances of a new play, The Parish Priest, before accepting it.

SAID TO THE MIRROR.

RAYMOND FINLAY: "I inserted a card in The Mirror week before last, stating that I was at liberty, and I signed with A. Wise Gay two days after the paper was issued. The Mirror is the only medium."

ADOLE CLARKE: "The Lewis Morrison company, of which I am a member, opened the new Lyric Theatre at Allentown, Pa., last week. John Mishler, the manager, who is an old-timer, has studied the comfort of the actors—something so rare that it was a source of wonder and joy to us. The dressing-rooms, corridors and stairways are nicely carpeted; the mirrors are real glass—not pieces of framed tin in which you look as though your mouth was going up to have an interview with your eyebrows—and they are large enough to reflect your whole figure, instead of the top of your head only. When actors reach Allentown they will think the millennium has come, and I'm sure they will join me in saying a word of praise for thoughtful Manager Mishler."

E. C. JARSON: "Darkest Russia has so far this season played to much larger business than last year. I have booked forty-one weeks and opened on July 31. The company is the best that has ever presented this play. I have just engaged E. F. Gilpin to play the part of the courier, and consider that I have one of the most complete organizations on the road."

J. SIDNEY MACT: "In your Pittsfield, Mass., notes it is stated that the Elroy Stock company played there to 342 paid admissions. This is probably a typographical error. We played to 1,342 paid admissions."

SYDNEY W. DE GREY: "I left The French Maid on Sept. 30. In a programme of the play for Oct. 11-12 my name still appears. Another is playing under my name, the use of which injures me from an actor's standpoint. I wish you would give these facts to set me right in the eyes of managers."

CURRENT AMUSEMENTS.

Week Ending October 21.
New York.
METRO-POLIS (Third Ave. and 14th St.), A YOUNG WIFE—5 plus 10 times.
OLYMPIC (Third Ave. bet. 12th and 13th Sts.), ROBERT MANCHESTER'S CRACKER JACK.
HARLEM OPERA HOUSE (12th St. bet. Seventh Ave.), AT THE WHITE HORSE TAPERS.
HARLEM MUSIC HALL (12th St. bet. Seventh Ave.), VAUDEVILLE.
MINKIN (12th St. bet. Lexington Ave.), VAUDEVILLE.
THE PALACE (32nd St. bet. Lexington Ave. and Third Ave.), CONTEMPORARY VAUDEVILLE—10 plus 10 times.
CARNEGIE HALL (Seventh Ave. and 52nd St.), Closed.
THE NEW YORK (Broadway and 42nd St.), THE MAN IN THE MOON, JR.—14 to 20 times.
CRITERION (Broadway and 42nd St.), THE GIRL FROM MAXIM'S—9 to 14 times.
THE VICTORIA (Seventh Ave. and 42nd St.), THE ROGERS BROTHERS IN WALL STREET—9 to 14 times.
AMERICAN (Seventh Ave. bet. 42nd and 43rd Sts.), AIDA.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN HELD BY THE ENEMY.
BROADWAY (Broadway and 41st St.), THE GERTTO—3 to 4 times.
EMPIRE (Broadway and 40th St.), JOHN DREW IN THE METROPOLIS OPERA HOUSE—Broadway, 39th and 40th Sts., Closed.
KNICKERBOCKER (Broadway and 40th St.), EMPIRE THEATRE STOCK IN LORD AND LADY ALICE—1 to 3 times.
HERALD SQUARE (Broadway and 33rd St.), CHILDREN OF THE GHETTO—1 to 3 times.
GARRICK (33rd St. East of Sixth Ave.), LOUIS MANN AND CLARA LIPMAN IN THE GIRL IN THE BARRACKS—1 to 3 times.
KORTER & MALL'S (145-149 West 42nd St.), VAUDEVILLE.
MANHATTAN (125-127 Broadway), A STRANGER IN A STRANGE LAND—3 to 12 times.
THIRD AVENUE (Third Ave. and 31st St.), KNOWN O' TENDERS.
BIJOU (125 Broadway), IN PARADISE—9 to 14 times.
WALLACK'S (Broadway and 33rd St.), W. H. CRANE AS PETER SHUTTYSBART—15 to 21 times.
DAILY'S (Broadway and 33rd St.), E. H. SOTHERN AND VIRGINIA HARRISON IN THE KING'S MUSKETEERS—3 to 4 times—THE SONG OF THE SWORD ANNOUNCED FOR OCT. 24.
WEEKS & FIELDS (Broadway and 33rd St.), THE WHIRLWIND AND THE SAIL, FROM MARTIN'S—3 to 10 times.
SAM T. JACK'S (Broadway and 33rd St.), Closed.
FIFTH AVENUE (Broadway and 33rd St.), MRS. FINE AS BECKY SHARP—3 to 4 times.
THE GARDEN (Madison Ave. and 27th St.), HENRY MILLER IN THE ONLY WAY—14 to 21 times.
MADISON SQUARE GARDEN (Madison and Fourth Aves. bet. 23rd and 24th Sts.), Closed.
MINERS (23rd St. bet. Fifth and Sixth Aves.), FRED IRWIN'S MAJESTIC BUNSCUTTER.
MADISON SQUARE (33rd St. bet. Broadway), WHY SMITH LEFT HOME—3 to 4 times.
LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), ANNIE KIDNEY AS MISS FORTUNE—14 to 21 times.
EDEN MUSIC (23rd St. bet. Fifth and Sixth Aves.), FIDELITY IN WAR—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23rd St. bet. Fifth and Sixth Aves.), CONTEMPORARY VAUDEVILLE—12:00 P. M. to 11:00 P. M.
GRAND OPERA (Fourth Ave. bet. 2nd and 3rd Sts.), THE BROTHERS BYRNE IN EIGHT BELLS.
IRVING PLACE (Southwest cor. 12th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. bet. Sixth and Seventh Aves.), THE DAIRY FARM—1 to 4 times.
KEITH'S (East 14th St. bet. Broadway), CONTEMPORARY VAUDEVILLE—12:00 P. M. to 11:00 P. M.
ACADEMY (Fifth Ave. bet. 14th and 15th Sts.), DENHAM THOMPSON IN THE OLD HOMESTEAD—34 WEEK.
TONY PASTOR'S (Tenth Avenue Building, 14th St.), CONTEMPORARY VAUDEVILLE—12:00 P. M. to 11:00 P. M.
DEWEY (125-127 East 14th St.), THE AUSTRALIAN BUS-LEAGUES.
STAR (Broadway and 13th St.), WILLIAMS AND WALKER'S COMPANY.
GERMANIA (347 East 9th St.), THE RENEGADE COMPANY IN GERMAN.
LONDON (35-37 Bowery), BOSS HILL FOLLY COMPANY.
PEOPLE'S (100-102 Bowery), THE HENRY DRAMA.
MINKIN'S (100-102 Bowery), SAM DREW'S OWN COMPANY.
THALIA (45-47 Bowery), THE HENRY DRAMA.
WINDSOR (45-47 Bowery), THE HENRY DRAMA.

Brooklyn.

ACADEMY OF MUSIC (125 to 134 Montague St.), Closed.
PARK (30 Fulton St.), THE JAZZ OPERA TROUPE IN FACTS.
HYDE & BENNETT'S (300-322 Adams St.), VAUDEVILLE.
ROVELTY (Briggs Ave. and South 11th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Eim Pl. St. Fulton St.), JOHNNIE AND ENNA RAY IN A HOT-OLD-TIME.
UNION (100-102 Grand St.), MATT FLYNN'S DOUBLES RE-SATION SHOW.
THE AMERICAN (45-47 Bedford Ave.), HENRY MILLER AND ETTIE SHANNON IN THE MOON AND THE FLAME-STAR (300-322 Jay St. St. Fulton St.), THE GAY MASQUERADE.
EMPIRE (300-322 South 9th St.), REILLY AND WOOD'S SHOW.
COLUMBIA (Washington, Tillary and Adams Sts.), JAMES O'HALL IN THE MUSKETEERS.
GATEWAY (Broadway and Middleton St.), THE VILLAGE POSTMASTER.
LYCEUM (Montrose Ave. and Leonard St.), THE TURN OF THE TIDE.
BIJOU (Smith and Livingston Sts.), HEARTS OF OAK.
MONTAGE (Clark St. and Adams Ave.), OR AND OFF.
MUSIC HALL (Fulton St. and Adams Ave.), VAUDEVILLE.

AT THE THEATRES.

Herald Square—Children of the Ghetto.

Play in four acts by Israel Zangwill. Produced Oct. 16.

"Reb" Shmuel..... Wilton Lackaye
 David Brandes..... Frank Worthington
 Melchizedek Pinchas..... William Norris
 Simon Wolf..... Adolphe Lestina
 Shmuel Wolf..... Gus Frankel
 Shmuel..... Emil Hoch
 Sam Levine..... Frank Corneli
 Sam Levine..... Fred Letto
 Shmuel..... Charles Stanley
 Sam Levine..... Richard Carle
 Sam Levine..... Louise Muldener
 Sam Levine..... Laura Almossino
 Sam Levine..... Madam Cottrell
 Sam Levine..... Ada Curry
 Sam Levine..... Sadie Strinchman
 Sam Levine..... Mabel Tallaferro
 Sam Levine..... Blanche Bates

Israel Zangwill's four-act play, *Children of the Ghetto*, a dramatization of his own stories of life in the Jewish quarter of London, was presented last evening for the first time in this city before a very large audience at the Herald Square Theatre. Mr. Zangwill's stories have been read widely and with interest sufficient to arouse considerable curiosity in his play. The difficulties in the way of making a dramatic work of interest from the various stories, however well they read, were obvious and thoroughly understood. The doubt that the incarnation of the story types should prove either attractive or interesting was pardonable indeed, and the fear that whatever strength rested in the central vein might be overburdened by weight of extraneous matter proved not utterly groundless. Mr. Zangwill has chosen for the main theme of his play the case of Hannah Jacobs, daughter of Reb Shmuel. Hannah and Sam Levine meet and Sam, placing on her finger the ring he has bought for her, testifies to the wedding words: "By this ring, behold, thou art consecrated unto me according to the law of Moses and Israel." It appears that these words, spoken in the presence of witnesses, constitute a legal marriage. Melchizedek Pinchas, the Ghetto poet, advises that Sam shall give Hannah a bill of divorce, and her father, "Reb" Shmuel, being summoned, performs the ancient ceremony of rabbinical divorce according to the Talmudic ritual. This, the climax of the opening act, leaves Sam to his loneliness and frees Hannah, although she is accounted a divorced woman, and therefore, under the Jewish law, forbidden to be betrothed again until ninety days shall have passed.

The next act shows the People's Club in the London Ghetto upon the occasion of the annual Purim ball. Hannah meets David Brandes, just returned from the Cape Colony, and they fall in love, she telling him frankly of her unwitting marriage to Sam and the subsequent divorce. In the third act, at "Reb" Shmuel's house, David obtains from the rabbi consent to marry his daughter, but difficulties promptly ensue upon the rabbi's discovery that David is a Cohen—a descendant of the tribe of Aaron, priests of the temple, and as such forbidden by the law to marry a divorced woman. The old man dares to permit his daughter to marry David, the law forbids against the injustice of the ancient law and vows that the rabbi is sacrificing his child on the altar of superstition, but the father is humiliated. Hannah resolves to abide

by her father's will and the law. Then David goes away. The old "fire-woman" enters, puts out the lights and covers the fire. Hannah retreats up the stairs to her room. "It is cruel, old man bows low above his holy books. Then there is a sound as of a body falling on the stairs."

The last act shows the market place in Petticoat Lane on the eve of the Passover. Hannah encounters David and promises to run away with him, but then her resolution fails. She persuades him to wait, and he passes on. The David returns, but Hannah is not to be seen. He hears the rabbi's voice within. He waits yet a little longer and still Hannah does not appear. David throws a stone at a window. Some Christian rough, cries Mrs. Jacobs from indoors: "close the shutters." Hannah looks out at the casement and her lover springs forward. "You are breaking my heart!" she sobs. "Mine is broken already," she answers, and then she disappears. David turns away, staggers along a few yards, and falls upon the curb. From within the rabbi is heard intoning: "Pour out Thy wrath on the heathen who acknowledge Thee not and on the kingdoms that invoke not Thy name." So ends the play.

The play, the programme, the electric signs and what not else concerned in the production, was so much and laboriously labeled all over with the name of Zangwill that one had to lift the busheled of Zangwill partially removed it was not accomplished until the third act. The third and fourth acts, and the love scene that closes the second, though the last named is now too long, are of excellent dramatic material—the rest is but a transcription of the original stories, a smattering of character types and Ghetto re-partee. These, admirable in their way, are not splendid force of the after episodes aforementioned though they come late to invoke popular interest.

Wilton Lackaye offered a fine study as the aged rabbi, superbly conceived, excellently sustained and wonderfully made-up. His work was more than admirable. Frank Worthington as David was as uneasy as the part, and contrived to lose most of the sympathy that seemingly might have been his. William Norris gave an extraordinary character sketch as the Ghetto poet—a portrait of fine skill and delicate art, capably maintained. Frank Corneli, finely made-up; Gus Frankel, Fred Letto, Adolphe Lestina and Emil Hoch played Jewish types of more or less regularity with commendable skill; Richard Carle showed a farce-comedy idea of Shmuel Shmendrik; and Charles Stanley lent an Irish brogue to the shachnan.

Blanche Bates was on the whole delightful as Hannah. Ada Dwyer presented a truthful picture of the coarse Malka, but for an occasional line of dialect that smacked of "coon" flavor. Madame Cottrell offered one of her always charming character types and there were admirable life studies by Sadie Strinchman, Louise Muldener, Mabel Tallaferro, Laura Almossino, Ada Curry, and Rosabel Morrison. The lesser parts were capably cast.

The stage-management of James A. Herne was, of course, superb, and many dainty touches of realism in the play plainly hinted of Mr. Herne's inimitable style. The scenery, by Gates and Morange, and the costumes were accurate in their uncompromising, characteristic hideousness. The entire production, undertaken by the Liebler Company, evidenced great thought and pains.

Fourteenth Street—The Dairy Farm.

Drama in four acts by Eleanor Merron. Produced Sept. 16.

Squire Hurley..... Percy Plunkett
 Sarah Newkirk..... Jean Clara Walters
 Nathan Newkirk..... Charles Hallock
 Lucy..... Grace Hopkins
 Eunice Jane Perkins..... Arthur C. Saunders
 Simon Krum..... J. H. Hollingshead
 Deacon Plough..... Seymour Stratton
 Mrs. Shears..... Helen Bonner
 Hannah Line..... Nellie Barli
 Old Pete..... Harry Adams
 Mary..... Bertha St. Clair
 Bob..... Frank Richter
 Dominie Cruikshank..... Richard Hinckley
 Hiram Cole..... Alfred Johnson
 Amos Yachuck..... William Jameson
 Nebemah Kewch..... David Wether
 The Churn Dog..... Paul Taylor
 John Sparmyer..... Newton Chisnell
 Joel Whitebeck..... Eleanor Merron
 Araminta Whitbeck.....

The Dairy Farm, a rural drama by Eleanor Merron, was presented for the first time in New York at the Fourteenth Street Theatre last evening. The playhouse was well filled by a representative first-night audience—an audience that, however much it may at times delight in questionable farces, is ever ready to welcome a play of the pastoral class that promises a picture of wholesome country life. A half-dozen successful open-air might be named that have supplied their popularity has endured because of their broad humanity and purity. Many imitations have been launched, and have failed, because their authors either knew the stage and not the country, or vice versa. Miss Merron is apparently familiar with both, for, in *The Dairy Farm*, nature and dramatic art are brought together with the same deft touch that a painter employs in composing a landscape.

The picture presented is of village life in New York State, between the years 1854 and 1856—a time remote enough to be picturesque, yet recent enough to be remembered with the charm of distance idealizing it, by many of the play-goers. The precise locale of the play is Hurley, in Ulster County, and the characters introduced are typical of the time and place. Squire Hurley, the owner of the "Dairy Farm," is a kindly old man of decent heart, whose one fault is his never ceasing desire to have his own way. His neighbor, Simon Krum, is envious of him, and, being a mean-souled man, hates the Squire for his virtues as well as for his single vice. Nathan Newkirk, the Squire's orphan nephew, loves Simon's niece, Lucy, and marries her against his uncle's will. The Squire disinherits Nathan.

The good people of Hurley are interested deeply in the abolitionist cause at this time. Their town has made a station of the "underground railway," and the kindly citizens aid hundreds of fugitive slaves to reach the free ground of Canada. Simon Krum grows rich by secretly working in the interests of the Southern slaveholders, returning the negroes to their masters while pretending to his fellow townsfolk that he is assisting them to escape. The Squire, on the other hand, grows poor, through his generosity, and gives a mortgage on the "Dairy Farm" to his iniquitous neighbor.

On the day before the Presidential election, 1856, Nathan returns from Albany, where he has prospered, to work for the abolitionist candidate among his boyhood friends. His uncle refuses to forgive him or to accept aid from him. Nathan, in the excitement of a political argument, has a personal encounter with Simon Krum, and the latter, while going to his home in the outskirts of the village, is murdered. Suspicion points to Nathan; but, as he is about to be arrested, an ex-claim, who was once a victim of Simon's, confesses that he committed the murder for revenge. The Squire relents, Nathan redeems the farm and the interesting story is brought to a happy termination.

It will be seen that, so far as the plot is concerned, the author has not wandered far from the path of conventionality, yet in working it out she has produced an atmosphere as unusual in the theatre as it is delightful. *The Dairy Farm* is a drama of sympathy that has in it the never wearied of love and malice and hate that of the time and place it is a quiet and true reproduction of American life half a century ago. Perhaps the best type shown in the play is Simon Krum, the miser. The character was suggested by Arthur C. Saunders, for whose acting only words of praise may be said. Percy Plunkett was an admirable Squire Hurley. Charles Hallock played the young lover, Nathan, in a

manly fashion, and J. H. Hollingshead was an artistically unpleasant Elias Plough. Excellent bits of character acting were shown by Newton Chisnell as Joel Whitebeck, Paul Taylor as Jehu, Seymour Stratton as Deacon Shears, and Frank Richter as Dominie Cruikshank.

Grace Hopkins was a sweet Lucy, acting the role with delicacy and dignity. Jean Clara Walters as Sarah Newkirk was altogether delightful, and Katherine Carlisle gave a capital impersonation of the comical Eunice Jane Perkins. Araminta Whitbeck, Eleanor Merron was vivacious and amusing. The other parts were all well played, and except for an occasional lapse in the matter of dialect there was no fault to be found with any member of the company. The stage management throughout could scarcely be bettered.

Garrick—The Girl in the Barracks.

Comedy in three acts, adapted from the German of Curt Kraatz and Heinrich Stobitzer. Produced Oct. 16.

Paul Roland..... Joseph Coyne
 Josephine..... Beatrice Bonner
 Le Hardy..... Louis Mann
 Claire..... Helen Harrington
 Gaston..... Thomas Cole
 Liane Tourbillon..... Clara Lipman
 Colonel Ravelli..... George W. Barnum
 Lieutenant Serigny..... Vivian Ednoll
 Sergeant Du Bois..... Leighton Leigh
 Corporal Bonet..... Bert Flansburgh
 Charlotte..... Benjamin T. Dillon
 Policeman..... Mary E. Post
 Phil..... Bert Flansburgh
 A sentry..... Mabel Freyzer
 A sentry..... Claude Yerkes

The unexpected brevity of *My Innocent Boy's* career at that theatre last evening of Louis Mann and Clara Lipman, who introduced New York to *The Girl in the Barracks*, a three-act comedy, adapted from the German of Curt Kraatz and Heinrich Stobitzer. A well filled house was present to pass judgment on this latest of "girl" plays.

The girl isn't in the barracks when we see her first, but she wants to get in. She is Liane Tourbillon, a music hall chanteuse, and has made a wager that she can enter, in male disguise, the barracks of a certain cavalry garrison, and there being discovered. For help in the attempt she applies to her friend, Roland, a composer, and finds in his room the pocketbook of one Gaston Le Hardy, a young dandy, wherein is a summons for military duty. Equipped with this document and in man's apparel, she presents herself at the barracks, at the barracks. All would be well were it not for certain embarrassing features of the examination, that force her to reveal her sex to the young lieutenant, who immediately falls in love with her. Matters are complicated by the arrival of Le Hardy, Sr., a dissipated old chocolate manufacturer, and the appearance of young Le Hardy adds to the trouble. Roland turns up, and is seized as a recruit and put under the floor.

Then follows confusion all round, that reigns until the usual straightening out occurs in the last act. Liane manages to win her bet and everything else is settled satisfactorily.

The girl in the barracks, though of German authorship, is much akin to the French adaptations that are sprung on the public every season. Its story is only moderately amusing, being merely a new dressing of familiar material. Lines of a suggestive nature are frequently used to suit a certain taste for that sort of thing.

Offering as it does little that will score for it a startling success on its own merits, the farce will probably win favor through the efforts of its interpreters. Clara Lipman's role is much the same as the one she took in *The Girl from Paris*. She plays it with the same alluring coquetry and liveliness. Louis Mann departed from German dialect to play the petticoat-chasing old Le Hardy, and gave an excellent characterization, albeit traces of the German cropped out sometimes.

Joseph Coyne was happily cast as Roland. Thornton Cole was capital as the foppish Le Hardy, Jr. George W. Barnum was capital as a gruff major, and Leighton Leigh made a pleasant young lieutenant. In other roles Helen Harrington, Vivian Ednoll, Beatrice Bonner, and Ben T. Dillon did commendably.

Murray Hill—Held by the Enemy.

At the Murray Hill Theatre last evening a performance of William Gillette's *Held by the Enemy* was given by the Henry V. Donnelly Stock company. The presentation, both in acting and in mounting, was creditable, and it was thoroughly appreciated by the large audience.

Of the long list of players engaged in the presentation, Hannah May Ingham, who was the Rachel McCree, and Ralph Stuart, who acted the Colonel together, deserve special praise. Their scenes throughout the performance both acted with earnestness, force and grace. Walter Allen was not at his best in the character of Thomas Henry Bean. His work was careful and accurate, but his performance lacked the sincerity that is usually to be found in this capable player's impersonations.

Very satisfactory were William Redmond as Major-General Starbuck, Charles D. Waldron as Gordon Hayne, Herbert O'Connor as Uncle Rufus, Thomas Coleman as Surgeon Fielding, Mrs. Thomas Barry as Euphemia McCree, and Georgia Welles as Susan McCree. The other roles were for the most part well acted, and the mounting was remarkably good. Next week, *Lady Windermere's Fan*.

American—Aida.

Aida, which scored a phenomenal success last season, was revived last evening by the Castle Square company. It was the five hundredth performance by this superb organization in New York, and the house was packed to suffocation. The opera was presented with the care which characterizes every production by this company, and proved a treat to lovers of good music.

Two singers made their first appearances with the company, Selma Kronold and Mary Linn. The former appeared as Aida, and sang the difficult music of the part charmingly. Miss Linn also scored a hit as Amneris. Joseph F. Sheehan as Rhadames, Oscar Philip Regnes as Ramfis, and William Mertens as Amnaro, also scored strongly. E. N. Knight was the King and Lyndhurst Ogden was the messenger.

Handsome souvenir books, containing pictures of the principals, a history of the company, and stories of opera, were distributed.

Third Avenue—Knobs o' Tennessee.

Hal Reid's Southern drama, *Knobs o' Tennessee*, was presented last evening at the Third Avenue Theatre, and won the hearty approval of the patrons of that playhouse. The exciting situations and romantic tone of the play were quite to the taste of the audience.

Frank Harrington, in the leading role of Joe Preston, acted in a broad, burly fashion that proved effective. His one fault was in his enunciation of dialect. Randolph Murray was a successful George Germaine, and Edwin F. Clarke an excellent Zeke. J. A. Simon did an artistic bit of character acting in the role of Lige Preston, and Alice Marble as Mrs. Preston made one of the hits of the performance.

Grand Opera House—Eight Bells.

At the Grand Opera House last evening the Brothers Byrne presented *Eight Bells*, which had not been seen in New York for two seasons. The theatre was crowded and the reception of the old favorite was cordial. The piece was, if anything, better than when last seen here, a number of new specialties and mechanical effects have been introduced, and the production

ANNA BOYD.



Anna Boyd, whose latest portrait is printed above, needs no introduction to playgoers. Her charming work in many prominent roles with representative comedy companies is familiar far and near, while her artistic acting and singing have delighted thousands in every large city of the country. Miss Boyd appeared in vaudeville for a brief term some years ago with uncommon success, and now she contemplates returning to that tempting arena of engagements. Wishing to present in vaudeville what shall be of highest order as well as entirely new, Miss Boyd has enlisted the services of two of the most prominent song-writers in America, who are preparing for her a set of songs that they promise will prove both novel and excellent.

brought up to date generally. The Brothers Byrne won the usual hearty applause for their acrobatic feats. The principal novelty is a lively fire scene, with which the performance closes. James Marlow gives a novel sketch of a Yiddish tramp. Prominent in the company are Helen Byrne, the Coulson Sisters, Myrtle Ed. M. Hubert, Guy P. Bennett, Henry E. Baker, H. M. Hubert, and Larry Vondale.

Star—Williams and Walker.

Williams and Walker, in the musical farce, *The Policy Players*, opened to a packed and hilarious house last evening. The plot does not figure largely and is frequently lost sight of; this, however, does not detract from the entertainment, which consists of the best sort of Ethiopian fun and music. The stars were supported by an excellent company of colored artists. Those who acquitted themselves most creditably were Hodges and Launchers, Ada Overton, and Grace Halliday. Mamie Emerson, Frank Halliday, and Fred Douglas. The costumes and scenery are fresh and new, and the music is catchy.

Metropolis—The Young Wife.

After playing six weeks at the Fourteenth Street Theatre, J. K. Tillotson's melodrama, *A Young Wife*, was removed to the Metropolis last night. Melodrama always attracts at this house, and as this play has a strong cast it was particularly well rendered and gave satisfaction.

At Other Playhouses.

WALLACK'S.—William H. Crane still appears here in *Peter Styvensen*.

ACADEMY.—Denman Thompson in *The Old Homestead* seems to be as popular as ever.

MANHATTAN.—Many enjoy *A Stranger in a Strange Land* at this theatre.

BIJOU.—This is the last week of *In Paradise*. May Irwin will appear in *Slater Mary* on Friday of next week.

MADISON SQUARE.—Why Smith Left Home continues.

FIFTH AVENUE.—Mrs. Fiske in *Becky Sharp* continues as the successful attraction in New York. This large theatre is steadily thronged.

DAILY'S.—The King's Musketeers remains the hit at this house.

BROADWAY.—This is the last week of *The Ghetto*. Julia Arthur will appear here in *More Than Queen* on Oct. 24.

NEW YORK.—The Man in the Moon, Jr., is the attraction here.

KNICKERBOCKER.—The Empire Stock company, in *Lord and Lady Alice*, replace Francis Wilson this week.

GARDEN.—Henry Miller has transferred *The Only Way* to this house from the Herald Square.

CRITERION.—The Girl from Maxim's exhibits herself for the last time. Next week, on Oct. 23, Julia Marlowe will be seen in *Barbara Freitchie*.

GERMANIA.—Die Ræuber is the attraction at this house.

THE LAMBS' ELECTION.

The annual election of officers of the Lambs Club was held last Thursday, with the result that Thomas B. Clarke will hold the office of Shepherd for another year, Clay M. Green will be the Boy, John Drew the Corresponding Secretary, Thomas Manning the Recording Secretary, E. Clifford Potter the Treasurer, and Charles H. Hoyt the Librarian. E. W. Kemble, Digby Bell, and Victor Herbert were chosen members of the Council for terms of three years.

The reports of the Treasurer and of the various committees were read and approved. The pecuniary statement submitted by Mr. Potter showed that income for the year ending Oct. 1 amounted to \$30,935.42, while the expenditures amounted to \$26,095.70. The balance, together with the balance from last year, amounts to \$59,282.78, and the increase of profit over last year, as shown by the statement, was \$4,239.72.

Nearly two hundred votes were cast, many of them coming by post, wire and cable from members now out of the city.

ACTORS' CHURCH ALLIANCE SERVICE.

The first special service of the Actors' Church Alliance was held on Sunday evening at St. Chrysostom's Church in this city. The sermon was preached by the Reverend George M. Christian, of the Church of St. Mary the Virgin. Other clergymen in the chancel were the Reverend Canon Knowles, the Reverend S. J. Clay Moran, the Reverend W. E. Johnson, the Reverend S. F. Mitchell, and the Reverend Walter E. Bentley, secretary of the Alliance. Many players were in the congregation.

GOSSIP.



Victory Bateman, who had been engaged to originate the lead in Toll Gate Inn, has resigned, having concluded to accept engagements for New York productions only. The above is one of her latest pictures.

Edward Bergman, manager of the Bergman Opera House, McGregor, Iowa, was married to Kate Kramer at that place last week.

James F. Stevens, of the De Angelis Opera company, and Edith Hill, of the Andrews Opera company, were married on Oct. 13 at Huntington, Ind.

William J. Gardner and Orietta May Schermerhorn, both members of A. Bunch of Keys company, were married at Auburn, Ind., Oct. 4.

Joseph F. Sheehan, of the Castle Square Opera company, and his wife, who was ill with yellow fever at Key West, Fla., has recovered.

Charles K. Harris, song writer and music publisher, announces that he has just issued copies of the "Becky Sharp Waits," by Maurice Z. Hansen, written expressly for Mrs. Fiske's great production of Becky Sharp and played by the Fifth Avenue Theatre orchestra at every performance. It has a handsomely designed title-page with a half-tone cut from a scene of the second act of the play and a photo of Mrs. Fiske on every copy.

Lewis M. Boone, an actor, of San Jose, Cal., was married at Easton, Oct. 4, to Lillian Gernet, of Friendsville, Pa.

Franklyn Hurligh has not signed with Toll Gate Inn, as has been reported. He is a member of Olga Nethercole's company, which opened last night.

Frank Peters, manager for Lorain Hollis, was called to Louisville, Ky., last Thursday, by the death of his father.

Business Manager George Bowles, of the Alice Nielsen Opera company, has returned to town with glowing reports of the success of The Singing Girl in Montreal and Toronto. Victor Herbert, Stanislaus Stange, and Julian Mitchell, respectively composer, librettist, and stage director of the opera, left yesterday for Buffalo, where the company is playing this week, to cast a final eye over the production before its New York premiere at the Casino next Monday.

Lillian Burnham and Dr. Francis Hallwright, of England, were married on Oct. 7, at the Little Church Around the Corner, in this city. Mrs. Hallwright has retired from the stage, and she and her husband will soon sail, to make their home in England.

Mrs. Fiske, in Becky Sharp, at the Fifth Avenue Theatre, continues to be the shining pecuniary success of the season. The receipts have been the largest in the history of the house for a similar period, and the advance sales are enormous for weeks to come.

Justice "Biff" Hall, of Chicago, has been awarded the trophy cup offered by the Daily Chicagoan for "integrity, impartiality, and competence." He received 37,875 out of a total of 146,665.

J. J. Spies has organized for Robert Cummings a special company to play Little Lord Fauntleroy at Toronto, Can., on Oct. 19, which is Thanksgiving Day in the Dominion. The company includes George Montserrat, Ed Summers, Wash Melville, Sam Halpin, Harry Petret, Walter Coligan, George Kirwin, Little Nellie Preble, Rachel Sterling, Ann Warrington, and Susie Bowman. The arrangements were made by telegraph and necessitated some quick work on Mr. Spies' part.

A. W. Dingwall returned yesterday from Chicago whither he went to attend Jacob Litt's production of The Great Ruby at McVicker's Theatre. He states that the play is doing an enormous business and has broken all the records of the theatre.

Edwin H. Low is again busy with his annual task of returning the various rough riders of Buffalo Bill's Wild West Show to their native lands. The organization gave its final performance for the season last Saturday night, and on Wednesday of this week the Cosacks, the Irish Lancers, and the German cavaliers will sail from New York on the St. Paul. They will be met at Southampton by Mr. Low's representative, who will conduct them to their homes. The band of Cuban soldiers will sail for Havana later in the week on the Yacuban.

F. C. Wells, on account of illness, was obliged to retire from the cast of The Dairy Farm on Oct. 11. Arthur Sanders assumed his role and will continue in it for the rest of the season.

Edwin H. Low is arranging for the return to London of the A. Little Ray of Sunshine company that closed last week. Several of the members will sail next Saturday.

Vera de Nole last week purchased the Theodore Thomas residence at Long Branch, and in future will occupy it as a summer home.

J. L. Packard closed last week with Blue Jeans, and has been engaged for The Bowery After Dark.

The Real Thing came to a disastrous end at Wheeling, W. Va., on Oct. 9.

Charles Klein arrived in town yesterday from England, where he spent a pleasant summer.

Reginald De Koven is convalescent after a severe cold which threatened last week to assume a serious phase.

George B. McLehlan (Hugh Morton) arrived in New York from Europe on Saturday.

J. Cheever Goodwin and Louis Harrison are preparing the book, and Reginald De Koven and Julian Edwards the music, for a new extravaganza to be produced at the New York Theatre on or about Nov. 27. It will be called Broadway, and will enlist the services of a large company, including Otis Harlan and Fay Templeton.

Every student of the play's art should possess himself of a copy of "Acting and Actors," by Alfred Ayres.

MORE FORGED PASSES.

In the arrest of William B. Murray, a bill poster, employed at the Empire Theatre, Manager E. D. Price, of the Manhattan Theatre, believes that he has secured the person responsible for the numerous forged lithograph passes that have been presented at his house recently. Some days ago Manager Price caused the arrest of one James Loughran, who tried to gain admission through a forged pass. On Tuesday evening another forged pass was offered at the door, and the man who presented it was arrested. He stated that he had bought the pass from a cigar dealer, who, when questioned claimed to have purchased it from Murray. A detective arrested Murray at the Empire Theatre, and in the Jefferson Market Police Court he was held in \$1,000 bail for the Grand Jury. Steven Milner, another bill poster, was also arrested for being implicated in the affair. Since Murray's arrest no forged passes have been presented at the Manhattan.

DEATH OF ROBERT F. COTTON.

Robert F. Cotton died of consumption on Sept. 27, at the home of his mother in London, England. His health had failed gradually for a year past, and illness had compelled him to relinquish his last engagement in Gay Paree. He sailed for London in the Early Summer, hoping that rest might restore his strength, but he had grown steadily weaker instead.

Mr. Cotton was born in London and had earned some reputation as a character actor in England before coming to this country twelve years ago. His American debut was made at the Lyceum Theatre in this city on Sept. 20, 1887, when he was seen as Serge Keronine in The Great Pink Pearl. On May 4, 1888, he appeared with the late E. J. Henley, at Dockstader's Theatre, in a disastrous production of William Fearing Gill's play, The Two Lives of Dr. Jekyll. His first conspicuous success in this country was scored at the Bijou Theatre on Aug. 5, 1889, as Professor Cain Hungerblood in The Lion and the Lamb, which, however, ran but a short time. Then he joined the touring company presenting Sweet Lavender, and was seen at the Grand Opera House on Sept. 23, 1889, as Wedderburn in this play. On Oct. 21, 1889, he reappeared at the Lyceum as Nathaniel Glover in Our Flat.

The next season saw him with the McCaull Opera company, opening at the Harlem Opera House on Sept. 1, 1890, as Professor in Miller's The Seven Sins. Then, on November 10, 1890, he played Ernest Gandy in The Ugly Duckling, at the Broadway Theatre, upon the occasion of the metropolitan debut of Mrs. Leslie Carter. At the Madison Square Theatre, on May 4, 1891, he enacted Professor Higgins in The Merchant, and at the same theatre, on June 4, 1891, appeared as the Marquis de Gazon in a trial performance of The Louisiana. On Aug. 3, 1891, also at the Madison Square Theatre, he originated in America the role of William in Jane, a capital character impersonation, which he repeated for several seasons in this city and on tour. He played Joseph Barnes in Fanny at the Standard Theatre on Sept. 4, 1893, and reappeared in June on Sept. 7, when the comedy last named was hurriedly revived to replace the unhappy Fanny.

At the Casino, on March 27, 1897, he appeared in Lost, Strayed or Stolen. On May 17, 1897, he opened at the Lyceum Theatre as the "Cyrus Russell" in The Widow Goldstein, and on Aug. 30, 1897, originated in New York at the Manhattan Theatre, the role of the Reverend Anthony Goodly in What Happened to Jones. On Oct. 4, 1897, he impersonated Arpad Velagos in The Proper Caper, at Hoyt's Theatre, and on the following night appeared also at the Manhattan Theatre as Joseph in the curtain-raiser, A Night Session, continuing for several weeks to play at each performance in the two theatres. At the Academy of Music, on Nov. 22, 1897, he opened as Edgar Trufus in The White Heather, and on Feb. 7, 1898, was seen at Hoyt's Theatre as Plant in Oh! Susannah! On Jan. 16 of this year he appeared at the Herald Square Theatre as Squibbs in That Man, and on March 20 began his last engagement at the Casino as Jean Ravicot in In Gay Paree.

GRAHAM HENDERSON DEAD.

At St. Luke's Hospital, in this city, where he had been a patient for several weeks, Graham Henderson died on Oct. 13 of consumption of the throat. Mr. Henderson had had a long and successful career in the profession and had been in the support of many prominent stars. He came of Scotch parentage, and became an actor against the wishes of his family. His first engagement was in Frank Mayo's company. Two seasons afterward he joined Macaulay's Stock company of Cincinnati and Louisville. During his connection with this famous organization he supported Mary Anderson, Edwin Booth, Lawrence Barrett, John McCullough, and the elder Sothorn.

Mr. Henderson's first appearance in this city was with A. M. Palmer's company in Mother and Son. He was also in the casts of Esmeralda, Young Mrs. Winthrop, and Hazel Kirke. He played in The Gaiety Show at Niblo's in January, 1880, and in The Danites at the Grand Opera House in December of the same year. Among his other appearances in this city were in The White Slave; in Old Shipmates, at the Fourteenth Street Theatre in May, 1882; in Our Colored Friend, at Tony Pastor's, in August, 1884; in Queen's Evidence, in 1884; with Almée in Marita, at the Union Square Theatre, in 1886; in In His Power, at the Windsor Theatre, in 1888; in Mr. Barnes of New York, in Dr. Bill, at the Garden Theatre, in 1890, and in Husband and Wife, at the same house, in 1892.

For several years Mr. Henderson had been a member of John Drew's company, supporting him in The Squire of Dames, Christopher, Jr., Rosemary, and A Marriage of Convenience. In Mr. Drew's company he made his last appearance in this city.

Mr. Henderson left a wife and two children. His funeral took place yesterday at his home in Brooklyn. The interment will occur to-day (Tuesday) in the New York Bay Cemetery, Jersey City.

MATTERS OF FACT.

La Motte and Sweeney's Brown's in Town is working its way West, leaving a trail of large and satisfied audiences in its wake.

Charles Bradford, whose portrait is published on another page, is one of the cleverest of the metropolitan press representatives. He has for two seasons been associated with the Herald Square Theatre, and has exceptional praise from Arthur Boucher, H. C. Husted, Albin Forman, and other judges of excellent work.

Tommy Shewer's company is said to have made a hit with Dore Davidson's play, A Day of Reckoning, preparations for a regular tour with which are now being made.

The Maude Hillman company, managed by Winthrop G. Snelling, played the Van Corder Opera House, Schenectady, N. Y., week of Oct. 2 to 10, 529 paid admissions—standing room every night.

The Frisbie Stock company played Mt. Clemens, Mich., on Oct. 12, to a large audience and booked a return date.

William R. Kibler, manager of the Hastings Opera House, Hastings, Pa., writes that his business is 60 per cent. above that of former seasons. Within a year the drawing population has increased 5,000.

Manager Charles C. Shimm, of Watson's Opera House, Lynn, Mass., writes that the house is doing a phenomenal business.

Paying business has been recorded at the Citizen's Opera House, Defiance, Ohio, ever since the opening of the season. Manager Bronson has still a few open dates.

Peck's Bad Boy still enjoys popularity. George W. Heath is managing the company, as usual.

Lillian Stillman, who is playing Primrose with the Eastern Stock in Town company, will retire from that organization on Oct. 27. She invites offers for character or comedy for the rest of the season, and

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Booked on representation of one G. H. Verbeck at a so-called Opera House, formerly called Auditorium, in Kane. My agent cancelled and placed same date at Lyceum Theatre, and was

though put to no expense or trouble to speak of. Mr. Verbeck, who is a paper-hunter by trade, kindly paid for attachment, about twenty dollars, I think. As all good turns deserve another I hereby give

to Mr. G. H. Verbeck to cancel date of Jan. 4th, 1900, arranged for "The American Idol," and the sheriff is welcome again, besides there is lunch in it, and I hope the Lyceum Theatre is large enough.

A. B. C. COHN.

STILL THE SAME STORY.

Peck's Bad Boy

Doing the banner business everywhere. No. Adams, Mass., Troy, Poughkeepsie, Newburg, Yonkers, N. Y., to more than capacity, and Trenton, N. J., ENTIRE HOUSE SOLD OUT BEFORE SEVEN THIRTY, and hundreds in line till eight fifteen waiting to buy standing room. Write managers at above places for verification.

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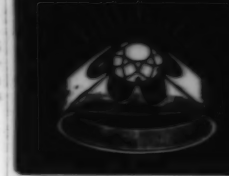
Opened Labor Day with Levis' Uncle Jack Spracery, Matinee and Night. Fine business, hot. The Famous Keystone, week Sept. 11, broke all records.

Carter's Under The Dome, Sept. 22. Good business. The Howard-Dorset Co., week Sept. 23. Fair business.

Berkley's Camerlino in a Bunch of Keys, Oct. 4. Good business. Rain.

Morrison's Faust, Oct. 11. Business extra good. Stormy.

Unfortunately Defiance has no correspondent, hence the above information is given by advertisement.

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Dan L. Hart has finished his new play, The Parish Priest, which Daniel Sully will produce shortly under Willie E. Boyer's direction. The business of O'Brien the Contractor, which Mr. Sully is now playing, is good.

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At Liberty Oct. 27. Address 131 W. 40th, N. Y.

Donaldson, Beatrice Norman, and Annie Mack Berleth.

Juno Barrett is in her second season as leading woman of Robert Sherman's company. She has given most creditable performances in a varied line of leading roles.

Gus Sun's Rising Minstrels are shedding their light over large audiences that greet them. Mr. Sun complains that the theatres have been too small to accommodate those anxious to spend their money to witness his performances.

Tom Ricketts has resigned from the Who Is Who company and is at liberty.

Attractions that have visited the Academy of Music, Cumberland, Md., have been thoroughly satisfied with the business at that house. Shogers W. and F. E. Millinger are popular with the theatre-going element.

Master Daniel Sutherland, who scored in vaudeville last season, is at liberty to play boy or small parts with reliable dramatic company. He may be addressed care this office.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

The phenomenal run of Ching Ling Foo continues. The bill also includes Lillian Green and William Friend, in Mrs. Bruno's Burglar; Emil Gautier, equestrian; Monroe and Mack, black-face comedians; Joe Flynn, parodist; Whitney Brothers, musical experts; the Quartette of Gypsy Singers, including Lorraine Armour; the Montrose Troupe, acrobats; Wertz and Adair, equilibrista; Oscar Sisson and Esther Wallace, in a new sketch called Love Finds a Way; Mulally Sisters, singers and dancers; Joe Goetz, revolving globe artist; Winstanley and Sullivan, dancers, and the biograph, with yacht race views.

Tony Pastor's.

Cushman, Holcomb and Curtis present for the first time in New York an operetta called The New Teacher. The Elinore Sisters, in Dangerous Mrs. Delaney; Smith and Cook, comedians; the Seven Red Birds, in their latest farce, and Carrie Scott, comedienne, are the other headliners. The bill also includes the three Leon Sisters, acrobats; Howard Thurston, card expert; Miles and Nitram, Irish comedy duo; Edward and Josie Evans, juvenile impersonators; the Wilkie Sisters, comedienne; Prince Muro, gymnast; Josie Clafin, acrobats; Burio, juggler; Valeria Clemans, and the American vitagraph. Tony pastor sings every evening.

Proctor's.

Robert Downing heads the bill, presenting the comedietta, Paris in 1793. The others are the Beaumont Sisters, comedienne; Edward M. Favor and Edith Sinclair in A High Roller; Mile. Azara, "the chameleon lady"; Mile. Bonita, coon song singer and buck dancer; three Murray Brothers, instrumentalists; Tyler's dogs; Kitty Bingham, comedienne; Kilroy and Britton, travesty duo; Dunbar and Latell, aerial performers, and J. W. Bingham, ventriloquist. The Kalatichoscope is in its second week and presents an entirely new set of views.

Palace.

Patrice is the star of the programme, and is seen in Edna's Ghost and A New Year's Dream. The list also names Caron and Herbert, comedy acrobats; Genaro and Bailey, comedy dancing duo; Duffy, Sawtelle and Duffy, comedy trio; Etta Butler, the new mimic; Howe and Scott, Hebrew comedians; Jane Stinson, character comedienne; Dean and Joe, travesty stars; Shadman's dogs; Rosaire, slack whist; Widdon, juggler; William Baylies, cellist, and the art and travel views.

Koster and Bial's.

Several European stars make their American debuts and lend an air of novelty to the bill. They are Jennie Reeve, a sister of Ada Reeve, a comedienne; La Sylphe, an eccentric dancer from London; Diamantine, a travesty performer, who impersonates Bernhardt and other celebrities, and Bedini and Arthur, comic jugglers. The original American bicycle polo team, composed of Hamilton, Hannagan, Murphy, and Brady, who have been in Europe for many months, made their appearance. The other entertainers are Alexander Dagmar, who is in her last week; Emmy's fox-terriers; Polk and Kollins, banjoists; Bobby Gayler, comedian, and Edward Lauri, English comedian and dancer. The vitagraph shows a picture of the Dewey celebration at Montpelier, Vt., last week, and other new views.

Weber and Fields.

The stock company continues to present Whirl-I-Gig and The Girl from Martin's. A burlesque on The Only Way, called The Other Way, is in active rehearsal and will be produced on Oct. 28.

Harlem Music Hall.

The Imperial Specialty company is the attraction here for this week.

THE BURLESQUE HOUSES.

DEWEY.—Bryant and Watson's Australian Burlesque company is this week's attraction. The bill includes the Empire Comedy Four, Charlie Hanks, Nelson, Glussett and Demonic, Bryant and Yale, Dixon, Bowers and Dixon, and Edna Ulline. The burlesques are The Soubrette's Art Gallery and A Metropolitan Success, in which the whole company appears.

MINER'S BOWERY.—Sam Devere's Own Company offer the bill seen last week at the Eighth Avenue.

LONDON.—Rice and Barton's Rose Hill English Folly company have two burlesques and an olio with Joe J. Sullivan, Carrie Weber, Swan and Bamford, Berry and Hughes, Miles and Raymond, and Willard and Raymonn. Weber's Parisian Widows next week.

MINER'S EIGHTH AVENUE.—Irwin's Majestic Burlesque are entertaining the West Siders.

OLYMPIC.—Robert Manchester's Cracker Jacks provide the week's bill.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Wright Huntington, assisted by Adele Francis and George Farren, presented the comedietta, A Stolen Kiss, by Brandon Hurst. It was fully reviewed when it was done here at another house a few weeks ago, and it is only necessary to add that it met with complete success with the audience at Keith's. Mr. Huntington's ease of manner, Miss Francis' striking beauty, and Mr. Farren's clever character work elicited much favorable comment. Ching Ling Foo continued to astonish with his tricks, some of which were new. Emil Gautier made a hit with his superb exhibition of horsemanship. He has given up doing his act on the elevated platform, which is a good idea, as nervous people used to watch his movements with apprehension when he did the old act. Charles B. Sweet had a place on the bill which is generally considered "tough," but in spite of that he held the attention of everybody and scored a genuine hit with his musical burglar specialty. He has added two new jokes, and they were so uproariously received that he ought to experiment with a few more. Artie Hall, the Georgia "coon shouter," made her first appearance at this house and scored an unequalled hit with her unique and

original specialty. She has a thorough command of all the lights and shades of the genuine negro dialect, and it is a treat to hear her rattle off her songs, which she accompanies with some dance steps which were unknown to the stage until she introduced them. Edna Bassett-Marshall, assisted by three youngsters and an organ grinder, presented for the first time in this house a new act called Sunshine and Sorrow. It is a very pleasing little sketch and ought to make a hit in any vaudeville house in the country. The scene shows the exterior of a church, with some street urchins playing around. Miss Marshall sings and the children sing and dance to the accompaniment of a street piano, manipulated by an Italian. Later on all the performers, put on "swell" clothes, which makes the "sunshine" as a contrast to the "sorrow" in the beginning. The entire act is bright and snappy and the interest is not allowed to flag from beginning to end. Miss Marshall has a powerful and well-trained voice, which she uses to advantage. Her assistants, whose names did not appear, deserve praise. Lucie Verdier, an instrumentalist from Europe, played acceptably on the cornet and horn. The brothers Damm won applause with their smart acrobatic work. Trovillo, the ventriloquist, introduced a beautiful dog in his act, on which he placed one of his little dummies. The innovation made a decided hit. Others in the bill were Kennedy and Quatre, Ostrado, Harry and Sadie Fields, Deaver's Royal Marionettes, the stereopticon, and the biograph, which showed some excellent views of the Dewey parades and the yacht races.

PROCTOR'S.—Marie Dressler returned to vaudeville and pleased her many admirers with some songs and recitations, given in her own original way. She opened with a serious recitation, during which pianist Fred Watson helped her with some irrelevant incidental music, the whole making a very amusing bit. She also made a hit with a new coon song, describing the feelings of a colored lady who was addicted to the gin habit. Cora Stuart, a popular English comedienne, accompanied by Alexander Kearney and Walton Townsend, made her American debut in a comedietta called The Fair Equestrienne, a piece somewhat similar to The Circus Rider, presented here some years ago by Rosina Vokes. Miss Stuart appeared as a dashing young society woman, who is mistaken by a friend of the young man to whom she is engaged to be married for Rosalie, a famous circus rider, whom the aforesaid fiancé is expecting to join him in a little supper. She carries out the deception by singing a song with a little dance, and by standing on a sofa, which is supposed to be her "dery, untamed steed." She is discovered by her lover, who demands an explanation. Instead of giving it she tells him she knows all, and flirts him in favor of his friend, who is profuse in his apologies for mistaking her for a sawdust favorite. Miss Stuart is an accomplished actress and singer, and played the difficult role with all the dash and ginger necessary. She scored a hit and should find no difficulty in filling her date-book in vaudeville.

Kearney, whose work is always of a finished character, rendered admirable support. He entered fully into the spirit of the little comedy and shared the honors with Miss Stuart. Mr. Townsend played the small part of the lover very agreeably. Kitty Mitchell, the "Lady Graceful," scored a hit equal to if not greater than any one else in the bill. She is a charming all her own and stands head and shoulders above all the other soubrettes on the vaudeville stage. She makes hardly any attempt to sing, but recites her songs in such a thoroughly delightful way that the spectators lean forward in their seats to catch every word. Her dancing is the acme of grace, and she is altogether a rare treat to those who are weary of the loud-voiced ladies who bill themselves as "character comedienne." Duffy, Sawtelle and Duffy won a number of laughs in their old little sketch. Young Master Duffy is a very bright little chap, who will undoubtedly develop into a very clever comedian later on. Edward Lauri was applauded for his neat singing and dancing specialty. Etta Butler, a new mimic, made her New York debut with great success. She is an intelligent and pretty girl with a keen sense of humor and considerable talent. Her imitations were all good except one of Viola Allen, and she was rewarded with lots of applause. Others on the bill were Genaro and Theel, Howe and Scott, Cyr and Hill, C. Jack Harrington, Rose and Broche, and Javelle. A new moving-picture machine called Paley's Kalatichoscope, which is very much like all the others, showed some up-to-date views.

PALACE.—Mr. and Mrs. Perkins D. Fisher were seen for the first time in this city in a new character sketch, called The Half-Way House, written for them by Ezra Kendall. It met with unqualified approval from large and enthusiastic audiences at every performance, and deserves to take rank with the best headline acts now before the public. The sketch is something on the order of the pieces presented so skillfully by Arthur Sidman and Will M. Cressy, and is fully as good as its predecessors. The scene is laid in the principal room of one of those wild and woolly little country hotels which one may see in any of the small villages throughout New England. The proprietor is a shrewd, quizzical old Yankee, who knows what he is talking about and never lets a chance go by to give a smart answer when he is cross-questioned. A young woman who is a member of a stranded theatrical company comes in and inquires whether she can obtain a room for the night. After a little parley she is accommodated and then she sits down to have a little chat with the old man. The rest is simply dialogue, during which the hotel-keeper makes many wise and witty remarks, which cause the audience to indulge in frequent and hearty laughter. The work of both Mr. and Mrs. Fisher was simply delightful. Mr. Fisher gave a sketch of the eccentric old host of the tavern which was perfect in every detail, from the quaint walk to the slightest master of facial expression. He gave full value to Mrs. Kendall's funny lines and scored a bit of unusual proportions. His simple little song, with a soft accompaniment played by his wife, brought the curtain down on as pretty a finish as we have seen in vaudeville in a long time. Mrs. Fisher was properly dashing as the actress-guest, and helped materially in making the sketch a success. George W. Day, in an extremely neat make-up, presented an entirely new monologue, which was better than anything he has done heretofore. He told several new stories, each of which had a point easily grasped even by the most obtuse of his auditors, and he rattled them off in a breezy way which won him great favor. He sang some new parodies which are right up to the times, and his encores were emphatic and well-deserved. Bonnie Thornton recited her monologue with her usual success. Walton's monkeys and Emma's dogs pleased every one, especially the children. Newell and Sherette did some startling work on

the horizontal bars. Lester and German were funny in a Dutch sketch. Others were Dunbar and Latell, Dan Polk, O'Connell and Mack, Bryan and Norman, Topperwein, and the travel views.

TONY PASTOR'S.—The excellent comedy bill provided by Mr. Pastor attracted overflowing houses throughout the week. The Russell Brothers, who are strong favorites of the patrons of this house, in spite of the fact that they have appeared there with great frequency in the same sketch for several years past, made their usual hit and kept the house in roars throughout their specialty. Frank Bush, another old favorite, told some new stories, as well as several old ones, and was recalled again and again. Snyder and Buckley succeeded in winning a great many laughs with their entertaining musical comedy act. The Brothers Abasco performed many difficult tricks in the acrobatic line and mixed in a little fun for good measure. Mile. Olive, the dainty juggler, proved herself a skillful performer in her line. Conway and Staats "kidded" each other in brisk fashion and made a hit. Others on the bill were Kitty Bingham, James W. Bingham, John E. Drew, Kelleher, the Carbons, Manjonta and Eugene, and the American vitagraph. Tony Pastor sang every evening and put so much ginger into his work that he was encored again and again.

KOSTER AND BIAL'S.—Ada Colley was indisposed and her place was taken by Josephine Sabat, who scored an immense hit with her dashing methods and lively songs. The popularity of this gifted artist seems to be constantly on the increase, as her welcome on each return visit is of the heartiest kind. Judging by the applause accorded her, she could remain here for many weeks to come. The only novelty on the bill was the American debut of Mile. Emmy and her trained fox-terriers. They are a smart lot of dogs, and their neat appearance is much in their favor. Emmy has evidently spent a long time in teaching them their tricks, and she is now enjoying the reward of her successful engagement and was repeatedly encored for her delightful rendition of several up-to-date songs. She was in fine voice last week. The Streator Zouaves began a return engagement and simply brought down the house with their remarkable drilling and wall-scaling act. Polk and Kollins picked the strings of their banjos in a way that won them enthusiastic encores. They may be credited with making one of the big hits of the bill. Blanche Ring made her first appearance at this house, and her bright and pretty face as well as her cleverness won her many friends. She is gradually ascending the ladder of popularity and will soon be a genuine New York favorite. John Kernell was in excellent form, and his rich brogue, with the accompanying jokes, aroused a good deal of laughter. George Evans, Wilton and Lamartine, the De Courcy Brothers, Florizell, and the vitagraph were also in the bill.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Several dozen new gags and bits of business of an up-to-date sort were introduced into Whirl-I-Gig and The Girl from Martin's, and all went as merrily as the proverbial marriage bell. Lillian Russell has not become quite accustomed to the "kidding" propensities of her fellow-players, and she smiles at their impromptu quips as readily as any one in the audience. Pearl Andrews in her imitations, and Ali and Beni, acrobats, continued to present specialties in the early part of the evening. Business was, as usual, to the capacity, with all the standing room taken.

HARLEM MUSIC HALL.—Williams and Walker's company of colored artists played their first New York engagement this season at this house last week. Their farce is entitled The Policy Players. It is as good if not better than last year's vehicle, and the opportunities it affords are not overlooked by the stars and their clever associates.

The Burlesque Houses.

MINER'S BOWERY.—Robbie and Dinkins' Utopians presented to large audiences the bill shown a week earlier at the Eighth Avenue.

LONDON.—Jacobs and Lowry's Merry Maidens offered to big business the bill seen a few weeks before at the Bowery.

MINER'S EIGHTH AVENUE.—Sam Devere's Own Company came to town for the first time this season and entertained crowded houses with a generally acceptable programme. They had two tolerable burlesques and an olio that introduced, Walker Sisters, O'Brien and Buckley, Cecil Troupe, and the Newsboys' Quintette.

125TH STREET.—Irwin's Majestic Burlesque, with several added turns headed by the Elinore Sisters, drew large audiences.

OLYMPIC.—Fred Rider's Night Owls appeared to good business.

DEWEY.—The Tammany Tigers played a successful week's engagement and pleased big audiences. The olio was made up of nine numbers, all more or less effective. Chief among the fun-makers were Bogert and O'Brien, whose musical comedy act is one of the best of its kind. They made a decided hit. The three Rio Brothers presented their splendid ring specialty and won applause. Campbell and Caulfield kept the crowd laughing with their Celtic witticisms. Mile. La Lue, billed as "the Queen of Light," which title belongs to Solaret, posed while colored diagrams were thrown on her from a stereopticon. Others were Flood Brothers, Amy Nelson, Emerson and Omega, Valmore and Dane, and Sig. Allien's monkeys. A burlesque on Zaza, called Sassy, written by Harry Montague, with music by Charles F. Burton and others, enlisted the services of the entire company. Kitty Francis appeared as Sassy.

MAX EUGENE'S NEW IDEA.

Max Eugene is at work upon a new idea for vaudeville that is the condensation of all the popular grand operas in English, which he means to arrange in "pocket editions" for production by himself and two other people in vaudeville. He has completed the arrangement of three operas and will soon have others in readiness. Definite plans will be announced when he has secured his supporting people. Mr. and Mrs. Eugene (Amelia Summerville) are also considering a sketch in which they may be seen in vaudeville here, and they have offers to appear abroad next Spring.

ACCURATE INFORMATION.

An English paper, speaking of the expressions of sympathy for Dreyfus in the American theatre, says: "The audience at Keith's Theatre, New York, have been excited in the play called Lafayette, by an actor in the disguise of Captain Dreyfus, whose entry evoked loud cheers, mingled with hisses for the French army." Lafayette is a vaudeville performer, who makes a specialty of quick changes, including an impersonation of Dreyfus. He will not feel at all flattered by being referred to as a "play" by our English contemporary.

WILL M. CRESSY ILL.

Will M. Cressy has been suffering from malarial fever for several weeks past, but has bravely fought the malady, keeping his engagements with the assistance of a physician. He was forced to give in on Monday, Oct. 2, when he was starting in on a week's engagement at Keith's, Boston. He was unable to continue after Monday, and was removed to his home in Concord, N. H., where he will remain until every vestige of malaria is driven from his system.

MRS. HUBER'S BIRTHDAY.

The birthday of Mrs. George H. Huber, professionally known as Minnie Schult, was celebrated by a clamor and hop at Huber's Casino, on Jerome Avenue, on Thursday, Oct. 12. A handsome gold watch and clasp studded with diamonds was presented to Mrs. Huber by her husband. About 300 guests extended their congratulations to the happy couple.

VAUDEVILLE JOTTINGS.

Lillian Burkhart has engaged Trus S. James as her leading man. He has made hits in his legitimate productions, and ought to prove more than efficient in his new position. Miss Burkhart has booked a return date in Chicago, and opens in San Francisco on April 1, for a month, which covers that her success on her last visit was out of the ordinary. She is the only legitimate headliner who has played a return engagement of such length at the Orpheum.

The mother of Musical Dale died at her home in Hartford, Conn., on Oct. 8, after an illness of eight months. Mr. Dale was born on Oct. 1, at the Alhambra, London, on Aug. 7, but postponed that and other dates in order to be with his mother during her last illness.

Kleiser Falk, the sprightly comedienne, is making a big hit as First in Hoyt's A Trip to Chinatown. She has been the recipient of many complimentary notices from the critics of the different cities visited by the co.

Seymour Howe and Knell Edwards were called upon last week to replace one of the features of the bill at Proctor's Theatre, which was withdrawn on Monday. This is the second time they have done this within a month, and both times they have been extremely successful, filling the gaps to the entire satisfaction of the managers and public.

Orders for the Witmark publications come in from all parts of the world, and so favorably have some of their songs been received that they are being sung everywhere. It is no uncommon thing to hear such things in London, Paris, Berlin, Vienna, and other large cities whistling "Just One Girl," "Pride of the West," "Because," "Sing Like a Song of the South," and other well-known melodies.

Haines and Pettinelli are meeting with their usual success this season. They have recently played the 125th Street Theatre, and the Music Hall and Beverly in Brooklyn, winning the same old laughs. They have booked a number of good dates and anticipate a successful season.

Marie Delanton, the English comedienne, will sail for America on Dec. 2, to fill an engagement at Koster and Bial's.

Weber's Parisian Widows co. this year includes the Mammalian Comedy Four, Anna Sulta, assisted by Isador Miller and Annie Fowler, Howard and Bland, Anderson and Angleton, May and Sandy, Russell and Lytton, Amy Marie, Clara Simmons, Hana Clayton, Guya Lemone, Alice May, and Mamie Halset. Julius Lenzburg is musical director. A burlesque called The Wedding, by Al. Sheen, is a feature.

Harry Thomson met with great success during his recent return engagement at Tony Pastor's. He gave a very funny series of impersonations of quality characters seen in town during the Dewey celebration.

Madame Herrmann has been especially engaged to open at Koster and Bial's on Oct. 23.

Frank Dumont, of the Philadelphia Dumont Minstrel, has written a valuable book on minstrelsy, in which the firm of M. Witmark and Sons publishes. It is entitled "The Witmark Minstrel Guide and Burlesque Encyclopedia."

Frank Abbott, late business-manager of Sam T. Jack Theatre in this city, has joined Frank R. Carr's Lillian Washburn Indian Madge acting manager.

The Sisters Coulson are meeting with the greatest possible success with Hyman Brothers' company. This is their third season with this organization, and that fact speaks volumes for their popularity.

Joe M. Harris has been appointed general advertising agent for Chas. K. Harris, the music publisher, for Milwaukee, Chicago, New York, and London.

Lidia Yeamans-Titus was the star of the bill at the Empire, Broadway, week of Oct. 2.

Clasde Loftus is the author and composer of several new songs which are being sung by May Irvin. "The Stocking Song," "Think of Another Place," "In a Pen," and "My Bed is Like a Little Boat." The words of the last named are by Robert Louis Stevenson.

Sadie Forrester, of Cawthorne and Forrester, is featuring Arthur Dunn's latest song, "I Am a Little Too Proud, My Baby Said."

Walter Jones and Norma Whalley, both late of The Man in the Moon, have formed a partnership, and will make their appearance in a sketch at Proctor's on Oct. 28.

The Boston All-Star Specialty co. opened its season on Oct. 10 at Dover, Mass., to S. R. U. The co. includes Mark and Gille West, William Phillips, Gaudier Sisters, Ted Gordon, Little Burke, Lew Golden, and Mable Kent. Sam J. Wyman is manager. Lew Golden, treasurer; Charles Burnett, stage director; and Jack Beach, musical director.

Seymour and Dupree have made a hit at the Frisco Orpheum and have been engaged for an extra week. They are loud in their praise of Manager Morrice.

Carrie Scott appeared with the Daughters of the Poor co. at the Eden Theatre, Fairmont, N. J., on Oct. 4 to do her well-known specialty, out of costume, to her friend, Carrie Kaler, the star of the co. Miss Scott's friends filed the theatre to the doors, it being her first appearance in her native city. Miss Kaler gave a banquet after the performance in honor of Miss Scott, that will long be remembered with pleasant recollections by the happy participants.

The Williams Duo have just closed a most successful season.

Baby Boetice, the petite singing and dancing comedienne with the Wilbur-Kirwin co., is one of the youngest and most versatile artists on the stage. She sings "Mamie's Little Marie" very cleverly.

Charles S. and Grace Parker, Gerritsen have written a song called "Our Brave Boys Who Died."

Fleurbaey and Frank Gardiner are meeting with big success with the Joseph Hart Vaudeville co. The Minneapolis papers pronounced them the most entertaining sketch team that has been seen in that city in a long while.

Frank Barry, the well-known pianist and director, is meeting with great success as leader with Hoyt and Norton's Twentieth Century Comedians.

The following people have been engaged for Bertha Welby's Little Luck co. through the agency of J. Alexander Brown: Charlotte Kingston, John K. Newman, and W. H. Van Hous.

Mr. and Mrs. William Bohyn have issued a postal card which tells at a glance just what their open time is from now until June, 1940.

Gerald Griffin has sent the manuscript of his successful sketch, Silence is Golden, to the authorities, Ida Ward, May M. Ward, in order that they may insert lines sufficient to lengthen it to a full act. Mr. Griffin opens on the Proctor circuit on Nov. 6, with other first-class houses to follow.

Charles Leonard Fletcher has rewritten and condensed his travesty sketch, Wanted—A Gent, and is now playing it inside of twenty minutes. Mr. Fletcher and Miss Seville started West on Saturday, opening this week in Detroit.

Blackman and Burns and Annie Hart are at Rider's Theatre, Atlanta, Ga., this week, which is their last week. Both acts have booked a return engagement at the Bijou, Richmond, Va., week of May 21, 1940.

The Milwaukee papers are very enthusiastic over May Howard's Extravaganza co., featuring criticisms including the co. as the best of its kind seen in Milwaukee this season. They say that this touring management has moved several points further on her successful career.

The Quaker City Quartette, who are in their third season with Primrose and Dochastader's Minstrel, will go to London at the close of the season to fill an eight weeks' engagement in a leading music hall.

Ford and De Vern are making a hit with Mico's City Club co.

Jackson and Douglas are filling a two weeks' engagement at the Grand Central Theatre, Montreal. This is their third engagement there this season.

Howard Thurston writes that he has not lost a week since Aug. 21, and is booked until February next, with the exception of three weeks.

Lillian Green and William Friend have issued a very neat circular, printed in two colors, containing selections from the hundreds of favorable press notices they have received for their work in Mrs. Bruno's Burglar, Richard Garcia's cleverly written comedietta.

It was rumored last week that Frank Bush was married. One of his friends said yesterday that he had dated the act, and another, equally reliable, said that he had been married for two months, and is now looking for a divorce.

George Neville made his debut in vaudeville Oct. 9 at Miner's 125th Street Theatre in his new comedy, A Cold Deal. It created laughter from start to finish and scored a hit.

Calcedon, the wire king, was complimented by Percy Williams upon his successful engagement at the Novelty in Brooklyn last week, and offered a return engagement.

Fred Gottlieb, the well-known Baltimore humorist, entertained several theatrical people in his private cathedral on Friday evening last. A musical was given by Harry Smith, M. A. Hildbrand, and Fred Gottlieb. Among the guests were William Shuman, Annie Graham, Clara Beck, George Smith, Jennie Edmell, Helen Harrington, Helen T. Smith,

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

BEATRICE MORELAND

In Michael Norton's Success

"Taming a Husband."

Chicago says: "Her poker speech is alone worth the price of admission"

Miss Moreland received the most lavish praise from all the Chicago Critics:

LYMAN B. GLOVER, Times-Herald.

HEPBURN JOHNS, Chronicle.

E. B. Sisson, Tribune.

D. M. HALBERT, Post.

CHARLES NIXON, Inter-Ocean.

STANLEY WOODS, Democrat.

HOWBERT BILLMAN, Record.

TIFFANY BLAKE, Journal.

AMY LESLIE, News.

(BEATRICE)

(CARL SMITH)

(LORA)

LIEB, SEERLE AND LIEB

IN THEIR ORIGINAL FARCICAL NOVELTY

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Twenty minutes of keen merriment. The following dates the best recommendation Produced at Chicago Opera House July 29d, 1899 Return engagement Chicago Opera House, Sept. 25th, 1899. Return engagement Chicago Opera House, Jan. 1st, 1900 "CAN'T GET TOO MUCH OF A GOOD THING."

TO WHOM IT MAY CONCERN.

Lieb, Seerle and Lieb have just closed an engagement at this house. Their comedy sketch received the hearty endorsement of our patrons. It is a bright, clean farce, full of laughter. Respectfully yours, JAY BLAL, Mgr. Chicago Opera House.

Kansas City Orpheum Oct. 13.

The bright little comedienne, The Hypnotist, gives Carl Smith Seerle an excellent opportunity to display his talents as a really artistic performer. The Misses Lieb offer him praiseworthy support. Miss Lora possesses one of the freshest and purest soprano voices heard in Omaha in many a day. Here is one of those piquant flute-like voices, resembling very much that of Alice Nielsen's. It is wonderfully sweet and pure, the upper notes being clear and resonant. She sings straight into a person's heart, and one is impelled to applaud her despite himself. There are hundreds of prima donnas who are occupying high places theatrically whose voices would suffer by a comparison with Miss Lieb's. She is very attractive in face and figure, and has a magnetic personality.

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This is the question that the writer has often asked headliners of prominence and this the answer he has invariably received. In the parance of the olist, nothing is "doing" unless a property man in a policeman's coat and a drayman's trousers is pounding a dunny with a stuffed club, the star of the piece is racing madly from one side of the stage to another, or the larger of the two comedians has deluged the smaller with a stream from a seltzer bottle. These things constitute the general idea of grace, wit, and novelty. They are the accepted foundations for twenty-minute vehicles. And yet, with all this, the three farcettes that have occasioned favorable comment in Washington have been the only three very worthy of that comment—Lillian Burkhardt's "A Passing Fancy," Minnie Dupree's "Dangerfield '95," and Mr. TO MANAGERS. One of the greatest hits ever made in Vaudeville with both press and public was made this week at the New Grand Opera House, Washington, D. C., by Mr. and Mrs. Perkins Fisher. We have booked them for a return date as headliners.

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Oct. 9, Pleasure Palace,

Oct. 16, Grand, Phil., Pa.

Oct. 23, Hyde and Behman's.

Oct. 30, Procter's 23d St.,

Nov. 6, Procter's Albany, N. Y.

Jan. 1, Keith's Circuit.

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ALAN PALE, New York Journal, March 8, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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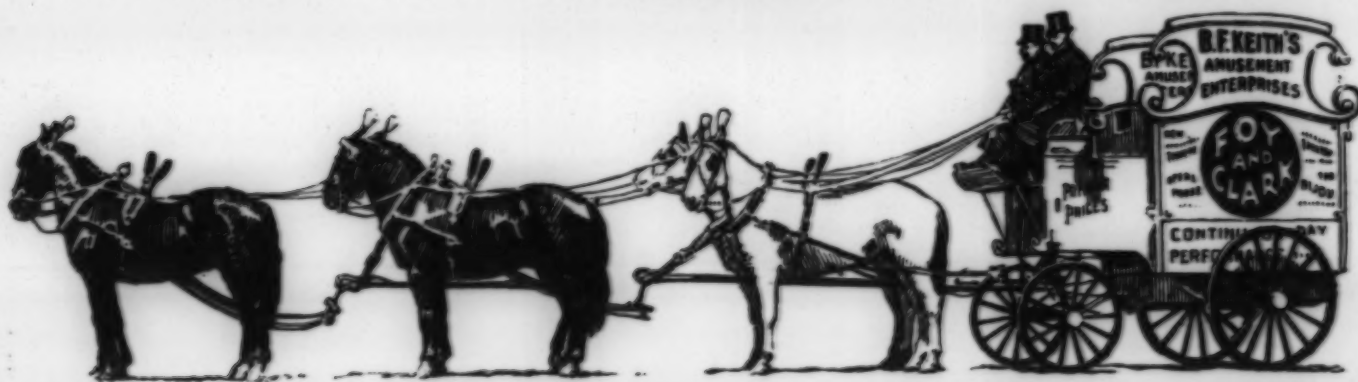
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VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.



Boston Herald, Oct. 10, 1899.

KEITH'S THEATRE.

Harry Foy and Florence Clark appeared in one of those "crazy patchwork" vaudeville sketches at Keith's yesterday and made the laughing hit of the show. Many good things were offered in the 18 hours' continuous performance, but nothing in which the stars was at the blow-off point all the way through, and the audience kept guessing as to what would come next. Mr. Foy has strong individuality, and his comedy is original, which, coupled with inimitable facial expressions and a funny make-up, give him exceptional advantages. He is something of an acrobat, too, and can juggle a tail hat as well as the clever Drawee. Altogether, he is one of the best eccentric comedians on the variety stage, and deserves all the laughs and applause he gets. Mrs. Clark is vivacious and has a pleasing style, and her vocal abilities are better than the general run found in acts of this kind. She sang "My Creole Sue" in fine style, and was warmly encored. The turn is the best one in the bill.

FOY AND CLARK Opened at Keith's

Theatre, Boston, Mass., last week. Was not the top feature, but this is how they were billed after first performance.

CHAS M SEAY AND ANITA HENDRIE

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"A HIT, A HIT, A PALPABLE HIT."

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Mlle. Lottie, in a series of "poses plastiques," was the star feature of the evening.—*Phila. Telegraph*, Sept. 3, 1899.
The whole effect is a most beautiful one and the act deserved all of the applause it received.—*Phila. Inquirer*,
Sept. 3, 1899.
Her success is secured.—*Phila. Record*, Sept. 3, 1899.
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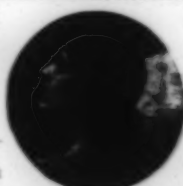
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